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**A MONOGRAPH
ON
SRI TYAGARAJA SWAMY'S
GHANA RAGA PANCHARATNA KEERTANAS**

(A detailed commentary on the literary and
Musical excellence of Pancharatna compositions)



By
Mahamahopadhyaya
Dr. Nookala Chinna Satyanarayana

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*A Monograph on Tyagaraja
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Author & Publisher

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Dr. Nookala Chinna Satyanarayana.

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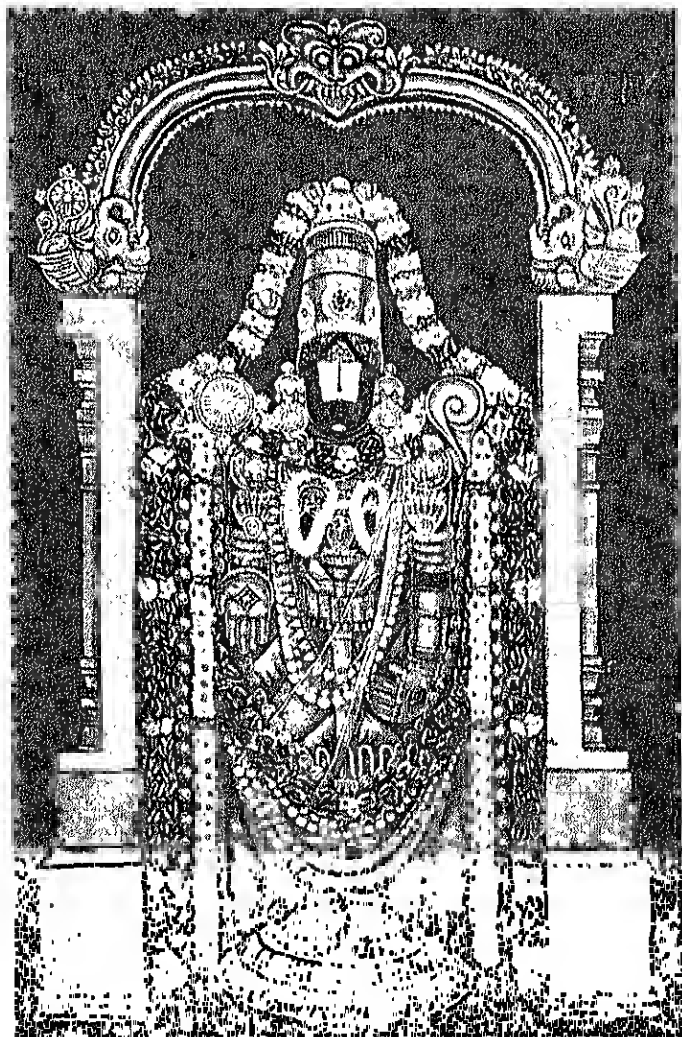
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Nookala Chinna Satyanarayana

PREFACE

Sadguru Sri Tyagarajaswamy's compositions are regarded as "Sangeetha Upanishads" and "Sahitya Vedanta Prabandhas". They are musical epics and spiritual monuments.

Especially the Ghana Raga Pancha Ratna Keertanas are priceless gems which shine forever. The lyrical and literal marvels and excellences can not be fathomed.

By God's grace, I have the immense fortune of probing into the inner and subtle secrets of these Keerthanas.

At the time when I have been engaged in my research, I had the opportunity to share, my findings with my limited knowledge as a sort of verification - with the knowledgeable, sympathetic, and responsive music lovers of Madras and other important Seats of Music.

I have the honour of being a member of expert committee of Madras Music Academy. Sri T.T. Vasu and other members of Management of Madras Music Academy created an opportunity to me to give Five lecture-demonstrations on these Pancha Ratna Keerthanas for five years consecutively.

The Rasikas gave me an encouraging pat with a note of consonance of approval.

The Rasikas and friends encouraged me to compile these Lecture-demonstrations and bring out in a book form.

The result is the emergence of this humble book, titled "**A monograph on Sri Tyagaraja Swamy's Ghana Raga Pancha Ratna Keertanas**"

While it was taking shape as a book, I imbibed many valuable and critical suggestions and ideas from my friends and well wishers namely : Sri S. Ramanathan, Sri Rangaswamy and Pandit Sri Balasubrahmanya Sastry garu. I am grateful to them.

I am also grateful to Sri N. Pattabhiraman of Sruthi, Smt Usha Malik of Central Sangeetha Natak Academy of New Delhi, Sri T.T. Vasu and his colleagues of Madras Music Academy.

I offer my grateful Pranams to my beloved brother & gulde Padma Vibhushana

I offer my grateful pranams to my
mother Smt, Yagna Chainamma.

father Sri Annaji Rao Garu,

Gurus

Padmasri Dwaram Venkataswamy Naidu Garu,

Padma Bhushan Dr. Pinakapani Garu.

Parma Gurus for their blessings :

Sri Sri Jayendra Saraswathi Swamy, of Kanchi Kamakoti Peetham

Sri Sri Shankara Vijayendra Saraswathi Swamy, of Kanchi Kamakoti Peetham

Sri Sri Shankaracharya Swamy of Pushpagiri.

Sri Sri Shivananda Saraswathi of Hrushikesh,

Sri Sri Dayananda Saraswati of Coimbatore

Sri Sri Bhagavan Satya Sai Baba of Puttaparthi

NOOKALA CHINNA SATYANARAYANA

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INTRODUCTION

Sadguru Sri Tyagaraja Swami is a Drashta (seer), a Srashta (creator) and a Maharshi. He is the incarnation of sage Valmiki who composed 24000 slokas in seven (Kandas) chapters, depicting and describing the full personality of Sri Rama and his valourous deeds. It is said of Valmiki that he was a "CUCKOO" (Kokilam). He is described thus :

"Koojantam Raama Raameti madhura madhuraaksharam

Aruhya Kavita saakhaam vande Vaalmiki Kokilam"

Similarly Saint Tyagaraja is believed to have sung 24000 songs in praise of Sri Rama, but, most of these are lost. Tyagaraja's works are classified as Upanishads because they reveal the ultimate truth and reality and a Knowledge of these is believed to lead one to spiritual emancipation. Tyagopanishat is in a class by itself because of its simplicity and melody.

Lord Krishna who gave us the Geeta, Adi Sankara who expounded 'Advaita' - the last word in Hindu philosophy are Jagadgurus. So also Tyagaraja Swami is the Sangeetha Jagadguru. Tyagaraja's songs crystalize the essence of the Geeta and Non dualism (Advaita) they are replete with Devotion (Bhakti), Relish (rakti), Salvation (Mukti), Power (Sakti) and Spiritual Knowledge (Gnana).

His works also contain the characteristics of an epic (mahakavya) Tyagaraja's chief raw material is love (for Rama), moralizing and story telling. His poetry is emotive. He uses basic rasas or 'flavours' to provide esthetic enjoyment. These emotions (rasas) are usually classified into Nine - Love, Courage, Anger, Mirth, Disgust, Terror, Pity, Surprise and Serenity (Srīngara, Vēera, Raudra, Hasya, Bheebhatsa, Bhayanaka, Adbhuta and Santa). Tyagaraja has also carefully chosen his words so that they say far more than their bare meanings and induce a whole series of emotions by a single brief verse. By doing so, this saint composer has woven into his lyrics an important element in Sanskrit poetic theory i.e., "Dhvani", which quality alone distinguishes any musical poetical or literary work (Mahakavya).

"Vyasaṅgamacharchaya Mrudugira Valmeeka Janmamunihi

Vairagye Suka Yeva Bhakthi Vishaye Prahlada Yeva Swayam

Brahmaa Naarada Evacha Aprathamayoh Saahithya Sangeeta yoh

Yo Raamaamrutha Paana Nirjitha Sivaha Tham

Thyagaraajam Bhaje "

Vyaso =	The saint Vyasa
Naigama =	Vedas
Charchaya =	Commented upon, explain
Mrudu =	Sweet
Vaalmeeka =	The ant hill
Janma =	Took birth
Munihi =	Saint (Vaalmeeki)
Vairaagye =	Desireless, ascetic
Shuka + Eva =	The saint Shuka
Bhakthi + Vishaye =	Devotion + aspect
Prahlaada + Eva + }	The greatest devotee
Swayam }	Prahlaada himself.
Brahma + Naarada =	Brahma + Naarada
Eva + Cha =	Like + That is how
Apratimayoh =	Greater than
Saahitya =	In letters - literature and poetry
Sangeethayoh =	Music
Yo Raama + }	In the aspect of + Rama
Anritha }	Nector
Paana =	Drink
Nirjita =	Win over
Sivah =	Lord Sankara
Tham =	That person
Thyagarajam =	Thyagaaraja Swamy
Bhaje =	Prostration

Gist : He who is as great as the saint Vyasa in explaining Vedas, He, who is as great as the saint Vaalmeeki (who wrote Raamaayana) in the sweet and easy expression, He, who is as selfless, desireless as saint Shuka, He, who is as great if not greater than Brahma and saint Naarada in literature and music respectively, He, who is great enough to win Lord Shankara in experiencing and enjoying the bliss by drinking the nector of Sri Rama Naama, To him, who is my Guru, I prostrate.

Sathguru Sri Thyagaraja Swamy is the father and founder of the Golden era of Carnatic Music.

He was a saint composer, creator and thinker. He was among the greatest composers ever lived in the music world. Sri Thyagaraja Swamy composed the lyrics and the solfa (music) notations, for his compositions simultaneously. In fact; it is believed that he did not compose them. But he sang all of them in inspired moments and in a divine trance. Every day his disciples recorded them in solfa (music) notation, which were approved by Thyagaraja Swamy later on that day.

The Circumstantial sequence of the Pancha Ratnas

The great saint composer and the Golden era maker of Carnatic music composed and sang the five Gem - compositions of eternal value for the upliftment of the carnatic music world and for the spiritual development of the mankind.

These compositions display all the values viz. Cultural, literary, musical, spiritual and aesthetic.

Tyagaraja composed and sang all these five compositions in a sequential order which can be connected with his experiences with his Lord Sri Rama.

In his first composition "Jagadanandakaraka" in Nata Ragam, Adi Talam in alarous and enthusiastic mood (veera utsaha rasa), Tyagaraja praised Rama with 108 epithets and attributes coined by him. Some of them also form the Miniature Ramayana (samkshipta Ramayanam).

Tyagaraja composed and sang this keertna with utmost devotion and sincerity expecting that his Lord Rama would answer his prayers by granting his Divya darsanam (Celestial appearance). But alas Sri Rama was not moved. He would not respond.

Tyagaraja was so disappointed, frustrated, upset and struck with melancholy that he composed and sang "Duduku Gala" in Goula Ragam in Karuna Rasa (Pathos) in which he poured out all his sorrowful confessions with self introspection (Atma Vichara). Suddenly his frustration turned to anger towards Sri Rama.

He started composing what appears to be criticism of Rama, that he was unkind towards him (Tyagaraja). He composed and sang "Sandhinchene" on Lord Krishna 'Ninda Sthuti' (apparent abuse and Satirical praise). He chose Krishna for nagging instead of Rama. He attributed mischief and torment to Krishna. He said that Krishna mented his parents, Gopis, his devotees (Bhaktas) and Tyagaraja himself mischievously and deliberately belying his own teachings and preachings in Bhagavatgeetha.

Just, when he completed composing and singing the 8th Charana, in trance and spiritual ecstasy, evidently and according to the reference in the text of the 9th

Charanam, he heard the voice of Sri Rama. He also got the vision of Sri Rama from a distance. Sri Rama spoke to him. Praised him and advised him. Sri Rama could not bear his nagging and abuse (Ninda) any more. So, suddenly Sri Rama appeared and spoke to Tyagaraja.

After this third and most unique and the central gem of the five gem compositions Tyagaraja became satisfied, his life's ambition, and longing, the Darsanam of his Lord having been fulfilled.

Immediately, in the same elevated mood, Tyagaraja having seen Sri Rama with his mortal eyes, he composed and sang "Kana Kana Ruchira" in Varali raga in Ad Tala in Bhakti and Santa Rasa, where in he expressed his joy of experiencing Lord Rama's divine presence. 'O Rama how sweet it is to see you again and again' he wrote and sang.

The fifth and final Gem of a Krithi is "Endaro Mahanubhavanu". He composed this song to offer his salutations, prostrations and obeisances to all the great known and unknown Bhaktas of his Lord Sri Rama, sharing his joy with them.

Moreover, by resorting to the free use of ornamentation (alankara) which include similes, metaphors, alliterations of various kinds, synonyms, homonyms and so on, Tyagaraja has incorporated into his works yet another element of the Mahakavya.

JAGADANANDAKARAKA
NATA RAGAM - ADI TALAM
FIRST PANCHARATNA KIRTANA

in the first Pancharatna Krithi Jagadaanandakaraka, Nata Ragam, Adi Talam, Tyagaraja by alluding to the Bhagavatham and Mahabharatam, has described Rama using 108 epithets. This ashtotthara sathanaamavali can be recited thus :

TYAGARAJA KRITHA NAATA RATNA
SRI RAMA ASHTOTTHARA SATHANAAMAVALI

Pallavi :

- | | | |
|-----|----------------------------|--------|
| 01. | OM Jagadaanandakaarakaya | Namaha |
| 02. | OM Jayaaya | Namaha |
| 03. | OM Jaanakee Prana nayakaya | Namaha |

Anupallavi

- | | | |
|-----|--|--------|
| 04. | OM Gaganaadhipa Satkujaaya | Namaha |
| 05. | OM Raja Rajeswaraya | Namaha |
| 06. | OM Sugunaakaraaya | Namaha |
| 07. | OM Sura Sevyaya | Namaha |
| 08. | OM Bhavya Daayakaya | Namaha |
| 09. | OM Sadaa Sakaja Jagadaanandakaarakaaya | Namaha |
| 10. | OM Jayaaya | Namaha |
| 11. | OM Jaanakee Prana Naayakaya | Namaha |

Varanam I

- | | | |
|-----|---------------------------------------|--------|
| 12. | OM Amara Taaraka Nichya Kumuda Hitaya | Namaha |
| 13. | OM Paripurnaaya | Namaha |

14.	OM Anaghaaya	Nama
15.	OM Suraasura Bhoojaya	Namal
16.	OM Dadhi Payodhi Vasa Haaranaaya	Namat
17.	OM Sundara Tara Vadanaaya	Namat
18.	OM Sudhaamayo Vachana Brindaaya	Namah
19.	OM Govindaaya	Namah
20.	OM Saanandaaya	Namahi
21.	OM Mavaraaya	Namahi
22.	OM Ajaraaya	Namahi
23.	OM Aaptasubhakaraaya	Namaha
24.	OM Aneka Jagadaanandakaarakaaya	Namaha
25.	OM Jaya jaanaki Praana Naayakaaya	Namaha

Charanam II

26.	OM Nigama Neerajaamritaja Poshakaaya	Namaha
27.	OM Animisha Valrivaardha Sameeranaaya	Namaha
28.	OM Khagaturangaya	Namaha
29.	OM Satkavi Hridaaiayaaya	Namaha
30.	OM Aganitha Vanaraadhipa Nataanghriyugaaya	Namaha
31.	OM Jagadaaanandakaarakaaya	Namaha
32.	OM Jaya Jaanakee Praana Naayakaya	Namaha

Charanam III

33.	OM Indraneelamani Sannibaapaghana	Namaha
34.	OM Chandra Surya Nayanaaya	Namaha
35.	OM Aprameyaaya	Namaha

36.	OM Vageendra Jaanakaaya	Namaha
37.	OM Sakalesaaya	Namaha
38.	OM Shubraaya	Namaha
39.	OM Nagendra Sayanaaya	Namaha
40.	OM Shamana Vairi Sannutaaya	Namaha
41.	OM Jagadaanandakaarakaaya	Namaha
42.	OM Jayaaya	Namaha
43.	OM Janakee Praana naayakaaya	Namaha

Charanam IV

44.	OM Paada Vijitha Mowni Saapaaya	Namaha
45.	OM Sava Paripaalaaya	Namaha
46.	OM Vara Mantra Grahana Lolaaya	Namaha
47.	OM Parama Saanta Chittaaya	Namaha
48.	OM Janaka Jadhapaaya	Namaha
49.	OM Saroja Bhava Varadaaya	Namaha
50.	OM Akhila Jagadaanandakaarakaaya	Namaha
51.	OM Jaya Jaanakee Praana Naayakaaya	Namaha

Charanam V

52.	OM Srishti Stityantakaarakaya	Namaha
53.	OM Amitha Kaamitha Phaladaaya	Namaha
54.	OM Asamaana Gaatraya	Namaha
55.	OM Sacheepati Nutaaya	Namaha
56.	OM Abdi Mada Haraaya	Namaha
57.	Om Nuraaga Raaga Raajitha Katha Saara Hitaya	Namaha

- | | | |
|-----|-----------------------------------|--------|
| 58. | OM Jagadaanandakaarakaaya | Namaha |
| 59. | OM Jaya Janakee Praana Naayakaaya | Namaha |

Charanam VI

- | | | |
|-----|--|--------|
| 60. | OM Sajjana Maanasaabdhi Sudhakaraaya | Namaha |
| 61. | OM Kusuma Vimaanaya | Namaha |
| 62. | OM Surasea Ripu Karaabja Lalitha Charanaya | Namaha |
| 63. | OM Avaguna Asuragana Madaharanaaya | Namaha |
| 64. | OM Sanaatanaaya | Namaha |
| 65. | OM Ajanuthaaya | Namaha |
| 66. | OM Jagadaanandakaarakaaya | Namaha |
| 67. | OM Jaya Janakee Prana Nayakaaya | Namaha |

Charanam VII

- | | | |
|-----|--|--------|
| 68. | OM Omkaara Panjara Keeraya | Namaha |
| 69. | OM Purahara Saroja Bhaava Kesavaadi Roopaaya | Namaha |
| 70. | OM Vaasava Ripu Janakaantakaaya | Namaha |
| 71. | OM Kalaadharaaya | Namaha |
| 72. | OM Kaladharaaptaya | Namaha |
| 73. | OM Ghrinaakaraaya | Namaha |
| 74. | OM Sharanaagatha Janapaalanaaya | Namaha |
| 75. | OM Sumano Ramanaaya | Namaha |
| 76. | OM Nirvikaaraaya | Namaha |
| 77. | OM Nigama Saara Taraaya | Namaha |
| 78. | OM Jagadanandakaarakaaya | Namaha |
| 79. | OM Jaya Jaanakee Praana Naayakaaya | Namaha |

Chairman VIII

80.	OM Karadhrutha Saraa Jaaalaaya	Namaha
81.	OM Asura Madaapaharanaaya	Namaha
82.	OM Avaneesura Suraavanaaya	Namaha
83.	OM Kaveena Bilaja Mouni Kritha Charitra Sannutaaya	Namaha
84.	OM Sri Tyagaraajanutaaya	Namaha
85.	OM Jagadaanandakaarakaaya	Namaha
86.	OM Jaya Jaanaki Praana Naayakaaya	Namaha

haranam IX

87.	OM Puraana Purushaaya	Namaha
88.	OM Nri Varaatmajaaya	Namaha
89.	OM Asrita Paraadeheenya	Namaha
90.	OM Khara Viraadha Raavana Viraavanaaya	Namaha
91.	OM Anaghaaya	Namaha
92.	OM Paraasara Manoharaaya	Namaha
93.	OM Avikritaaya	Namaha
94.	OM tyagaraaja Sannutaaya	Namaha
95.	OM Jagadaanandakarakaaya	Namaha
96.	OM Jaya Jaanakee Praana Naayakaaya	Namaha

aranam X

97.	OM Aganitha Gunaaya	Namaha
98.	OM Kanaka Chelaaya	Namaha
99.	OM Saala Vidalanaya	Namaha
00.	OM Arunaabha Samaana Charanaaya	Namaha
01.	OM Apaara Mahimaaya	Namaha

102.	OM Adbhutaaya	Namaha
103.	OM Sukavi Jana Hrit Sadanaaya	Namaha
104.	OM Sura Muni Gana Vihitaaya	Namaha
105.	OM Kalasa Neera Nidhi Jaa Ramanaaya	Namaha
108.	OM Paapa Gaja Nrislmhaaya	Namaha
107.	OM Vara Tyaagaraajaadl Nutaaya	Namaha
108.	OM Jagadaanandakaarakaaya	Namaha

Another Remarkable feature of this jewel of a song is that it contains components of the seven kaandams of Ramayana, thus, making it a mini Raamayana (Samkshipta). It can be divided thus into seven kaandams :

01. Baala Kaanda :

- | | | |
|------|--------------------------|--|
| i. | Avaneesura Suraaavana | - Rama is born to protect the virtuous.
(Aavana = to protect) |
| ii. | Jagadaanandakaaraka | - He gives happiness to the world |
| iii. | Gaganaadhipa | - Sri Rama is born in the Surya Dynasty. |
| iv. | Sundara Tara Vadana | - Handsome, with a beautiful countenance |
| v. | Sudha Maya Vachao Brinda | - Speaks words that are sweeter than Nectar (Amritha) |
| vi. | Vara Mantra Grahana Lola | - Learns letters of speech (mantras) and Arms (Astras). Sciences (Saastras) from Sage Viswamithra. |
| vii. | Sava Paripaala | - Protects Viswamitra's sacred ritual of high order (Yaga) |

- | | | |
|-------|---------------------------|--|
| viii. | Paada Vljitha Mouni Saapa | - Redeems Aahalya from her curse by her husband Sage Goutama |
| ix. | Jaanaki Praana Naayaka | - Sree Rama's marriage with Seeta (Seeta Kalayanam) |
| x. | Apaara Mahima | - Subduing Parasu Rama's pride and ego. |
-
- 2. Ayodhya Kaanda :**
- | | | |
|----|-----------------------|--|
| i. | Parama Saantha Chitta | - When Kaikeyi asks that Rama should sacrifice the throne and be banished to the forest, Rama is not disturbed or angry but agrees readily with extraordinary patience and serenity. |
|----|-----------------------|--|
-
- 3. Aranya Kaanda :**
- | | | |
|----|--|--|
| i. | Avanee Sura, Suraavana Asura Gana Madaharana | - Protects the Brahmins and Dhalvatvam by subduing the demons, evil forces |
|----|--|--|
-
- 4. Kishkinda Kaanda :**
- | | | |
|-----|------------------------|---|
| i. | Parama Shaantha Chitta | - When Sugreeva delays in fulfilling his promise, Lakshmana is infuriated but Rama does not exhibit any anger. He maintains calm. |
| ii. | Aganita Vaanaraadhipa | - Meeting and making friends with Hanuman, Sugreeva and other monkeys and making them his army. |

iv. Abdi Mada Hara

Before crossing the ocean
Rama subdues the pride
of the ocean king,
Samudra in human form.

v. Kusuma Vilmaana

Return to Ayodhya from
Lanka in the Pushpaka
vimanam. (Aircraft called
Pushpaka).

7. Uttara Kaanda :

i. Anuraaga raaga raajltha katha

Lava and Kusa the twin
sons of Rama, sing
Rama's story which
pleases Rama immensely
(Ramayana in song).

ii. Subhra Naagendra Sayana

Rama takes his original
form as Vishnu reclining
on Aadi Sesha. (Royal
and magnificent serpent).

The tempo of Raga Nata is medium fast. Veera Rama is also medium fast. This entire pancharatna song is composed in Samskritam with beautiful and tricky phrases (samayas). Yet the diction and language is easy to follow (saralam).

The swara patterns of the raga Nata have been exploited to the saturation point by Tyagaraja in this pancharatnam. The raga Nata does not generally lent itself to elaborate extemporisation. Yet in this composition, one finds such elaborate and exhaustive permutations of swara. The swara phrases remind us of the beautiful mridanga jatis with different beats and counts 3,4,5 etc., (tisra, chaturasra, Khanda gatis). Some times they flow like a river, other times they sound like waterfalls. Yet some other times they are thunderous and sometimes they resemble the flash of lightning. Which ever way they are phrased, the swaras always reflect the gait of Veera Rama.

EXAMPLES

I. Chaturasra (Run of four letters)

P.N P. N P M / M. P M. P M R/ G. M G. M R S/ N. S G. M P.
 DHIM\ THA\ DHIM THA\ THAKA\
 INDRA\ NEELA\ MANI
 3 3 2 = 8

ii. P P. N P M N P \ M M. P M G M R I S R. S M G P M I
 PU RA NA PURUSHANRU

 THA DHIM THA THAKA DHIMI
 1 2 1 2 2 = 8

iii. Š N P M. N P. I M R S N. R S. : (5 + 3)
 Ni ga ma ni ra ja mr ta ja po shaka
 THAKI TA DHIM THA DHIM ;
 KHANDA : (5 COUNT BEATS)

iv. Š Š N P. : S N P M : N P M R. : P M R S ;
 THA KI TA DHIM

Unlike in Endaromahanubhavulu, where there is perfect matching between swar and sahitya, in some places in this composition (Jagadanandakaraka) the run of the swaras and the diction (sahityas) are independent of one another. The phrasing of the words does not fit into the framing of the swaras. The diction (Sahityas) contains trick phrases with a kind of grammatical excellence (savarna deergha sandhis). But in the process of singing, because of the independent nature of note and the wording (swar and sahityas) to one another the intonation of sahitya faces a set back. Many a time the meaning is marred. The sentences are broken at the wrong places and are mispronounced. They give the wrong and opposite meaning. This also happens because intonation falls on the wrong syllable due to swara distribution.

For example :

- i. "Anagha" is sung as "Nagha".
 Anagha = Devoid of sin. Nagha does not have any meaning.

- ii. "Ajara" is sung as "Jara".
Ajara = Devoid of old age (jara = old age).
- iii. "Amritaja" is sung as "Mrithaja".
Amritah = Eternal ; Mritha = Mortal opposite meaning.
- iv. "Anlmisha" Valri Vaarida is sung as "Nimisha" Valri Vaarida
Anlmisha = Celestial beings ; Nimisha = Earthly beings opposite meaning.
- v. "Aganitha" Vaanara is sung as "Ganita" Vaanara
Aganitha = Countless ; Ganitha = accountable - opposite meaning.
- vi. "Asura" Madaapaharana is sung as "Sura" Madaapaharana
Asura = Demons, Raakshasas ; Sura = Devathas - opposite meaning.
- vii. "Anuraaga Raaga Raajithakatha" is sung as "Nura gara gara Jithakatha".
Anuraaga = Love ; Nura+gara+gara = distorted words carrying no meaning.
- viii. "Avancesura Suraavana" is sung "Vanee sura Sura Vana"
Avani = Earth ; Vani = no meaning.
- ix. "Asamaana" gaatra is sung as "Samaana" gaatra Asamaana = Unparalleled;
Samaana = Equal - Opposite meaning.
- x. "Avikritha" is sung as "Vikritha"
Avikritha = Natural ; Vikritha = Unnatural.
- xi. "Avaguna" is sung as "Vaguna"
Avaguna = Bad qualities ; Vaguna does not have any meaning.

In contrast, there is perfect synchronisation between swara and sahitya in most of the other Pancharatna Krithis.

EXAMPLES :

Endaro Mahaanubhavulu : Keerthana

P N S P. N M P N R M P N P M
HO YA LU MI RA NA DA LU KAL GU SA RA SU NI

Dudukugala : Keerthana

S. \ R \ S \ N \ S \ R. \ R \ S \ N \ S \ R \ M. \ M
Maa \ na \ va \ t \ nu \ dur \ la \ bha \ ma \ nu \ chu \ nen \ chi

Sadhinchene : Keerthana

D. \ D. \ P \ D \ P \ P. \ D \ P \ M \ M. \ P \ M G R \ R \ R \ M \ M \ P. \ P.
\ S. R. \ M

Go \ pi \ ja \ na \ ma \ no \ ra \ dhra \ mo \ san \ ga \ le \ ke \ ne \ ge \ li \ yu \
je \ se \ vaa \ du

The possible reason for this may be that in Jagadanandakaaraka Tyagaraja composed the Sahitya first and then clothed it with swaras. While furnishing swarams to the 'sahitya', he might have given importance to the Raga and Tana bhava of Nata. It is not impossible to correct the sahitya intonation by small adjustments and with a few little changes in swaras. Another possibility and more probable is that in the course of group singing and in course of time, the musicians might have slowly shifted the wordings from their original notes inadvertently, not knowing the adverse effect produced on the meaning, as they were not scholars in Samskritam and Telugu.

The swara phrases (prastaras) in jagadaanandakaaraka lend themselves beautifully to "Tanam" singing. The swaras in the charanam are exactly like rendering the tanam. All 'Pancharatnas' are in Ghana Ragas and as such, they are meant for 'Tanam' rendering. Though there are 10 Charanas in Jagadaanandakaaraka, there is no repetition of swara phrasing (Swaraprastara) at all. Every one of them serves as a model for extempore forms. (Swara kalpana and Tanam). They resemble the Chitta 'swarams' of a 'Varnam' and can be compared with the 'Madhyamakala Sahityas' or 'Mitram' in the compositions of Muthuswami Dikshithar.

"Swaminaatha - nata - adi

kaamithaatha Vitharana Nipuna Charana

Kaavya naatakaalankaaraa Bharana

Bhoomi Jalaagni Vaayu Gagana Kirana

Bodharoopa Nithyaananda Karana"

THE RAGA NAATA

Tyagaraja chose the Raga for his first Pancharatna Krithi "Jagadaanandakaaraka."

Nata is a vivadi raga. Vivadi means discordant. In the 72 Melakartha there are 40 vivadi ragas. These ragas take vikrita swaras.

The following are the Vikrita Swaras :

Sudda Gaandhara (Chatusrithi Rishabha)	-	D
Shatsrithi Rishabha (Saadharana Gaandhra)	-	D sharp
Suddha Nishaadha (Chathisruthi Daivatha)	-	A
Shatsrithi Daivatha (Kaisiki Nishaada)	-	A sharp

Naata takes Shatsrithi Rishabha and and Shatsrithi Daivatha.

During Tyagaraja's time and even now there is a taboo on the singing of Vivadi Ragas. The reason for this may be the inadequacy of the musician and the using of the discordant notes (consecutive notes) in this Raga "Naata".

In the first place it is extremely difficult to sing a vivadi raga without sacrificing the melody. Because most musicians can not deliver a vivadi with pleasing effect, they avoid it completely and conveniently, saying that it would bring them impunity and harm "dosham". If vivadis are harmful, why are they included in the 72 melakartas? And why should have Tyagaraja composed songs using these ragas? To prove that the taboo is quite unfounded, Tyagaraja Swamy has composed several krithis in Vivadi Ragas such as Ganamoorthi (ganamoortha), Jhankaradhvani (Phanipathi Sayi), Naganandini (Sattaleni Dinamu), Maanavati (Evarito), Nasikabhooshani (Maravairi Ramani), Sulini (Praana Naatha) and of course Jagadaanandakaaraka in Naata.

Singing a Vivadi Raaga requires absolute mastery and a thorough knowledge of pure notes (Swara swaroopa gnanam). One can sing Vivadi Ragaas without the discordant touch if an aesthetic approach is adopted. There is beauty in negotiating Vivaadi Swaraas which none but the masters know.

The word Naata denotes and is associated with all kinds of dramatic activity eg., dance, drama and acting. In Jagadaanandakaraka, Thyagaraja has almost personified the swaras and made them appear like damsels tossing their heads in sprightly dance.

Though Sri Rama is the hero of this song, Tyagaraja never makes a direct reference to Him any where in the song. His majestic and powerful personality is depicted using the extra sharp (Ati teevra) notes of the raga Naata with the exception of perfect fourth (suddha madhyamam) which is delicate and soft. Rama is both a

Dheerodatta and Dheeralalitha **Nayaka** depending on the circumstances and situation. Dheerodatta nayaka is powerful, courageous and majestic. Hence, Shatsruthi Rishabham and Antara Gandharam, Shatsruthi Daivatham and Kakali Nishadham are used to depict these qualities. A Dheera lalitha nayaka is tender, charming, handsome and sweet - represented by suddha madhyama.

Tyagaraja composed 'Jagadaanandakaraka' in Naata and the last of the Pancharatnam (Endaro) in Raga 'Sri', thus conforming to the traditional format of beginning in Nata and ending in Sri (or Surati or Madhyamavati).

'Adi Nata and Antya Surati' is the conventional and traditional saying.

PALLAVI

JAGADAANANDAKAARAKA JAYA JAANAKI PRAANA NAAYAKA

Jagat + Aananda + Kaaraka = The universe + Happiness + the source

Jaya + Jaanaki + Praananayaka = Victory + Lord of Jaanaki (daughter of Janaka).

The name "Rama" is derived from the Samaasa "Ramayathi Ithi Ramaha." It indicates that Rama is the bestower of immense happiness to one and all. Based on this divine quality of Rama, Thyagaraja has addressed Rama as "JAGADAANANDA KAARAKA" in this krithi. (o ! Raama), Lord of Jaanaki, the cause of happiness to the universe, victory be to THEE !

This Pallavi is the benediction by Tyagaraja on Sri Rama, in his ecstasy, an extreme form of Bhakthi, where the Lord and the Bhaktha get interchanged in their positions. A similar spontaneous outpouring is seen in the case of "Thiruppallaandu" of "Perlaalwaar", a benedictory address on the Lord, when the Lord, seated on Garuda, gloriously manifested Himself (saakshaatkaara) before Periaalawaar with all his paraphernalia (Sankha, nandaki, Chakra, Saaranga, and Gada).

In the immediacy of such revelation, the outpourings of the Divine qualities set into the succeeding Anupallavi and Charanams, and all these attributes culminate into the main quality in the Pallavi which starts with the word "Jagadaanandakaaraka".

ANUPALLAVI

GAGANADHIPA SATKULAJA RAAJA RAAJESWARA SUGUNAAKARA SURASEVYA BHAVYADAAYAKA SADAA SAKALA

Gagana + Adhipa + Sat + Kula + Ja	=The sky + The Lord Sun (Surya) (The Lord of the sky is the sun) + pious + dynasty + born.
Raja + Raja + Eswara	= The lord of the Lords and the Ultimate. The Highest.
Sugunaakara	= The abode of virtues.
Sura Sevyaa	= Celestial beings + Served by; Celestial beings serve Sri Rama.
Bhavya + Daayaka	= Righteousness + giver
Sadaa + sakala	= Always + all

GIST :

(O I Rama), (Sadaa Sakala jagadaanandakaaraka) - Ever source of bliss to the entire universe, (sugunaakara) abode of virtues, (sura Sevyaa) worshipped by Devas, (Bhavya Daayaka) bestower of humility i.e. destroyer of ego, (Rajaa Raajeswara) King of Kings (Gaganaadhipa sat Kulaja) born in the virtuous Surya dynasty - - - - -
- (Jaya) victory be to THEE I

O Lord of lords, you are the abode and embodiment of virtues and you are the giver of prosperity and you are worshipped by Devas.

Rama not only belongs to the Surya Vamsa, the dynasty of Sun but also dwells in the centre of surya mandala. He is the soul of surya.

"Dhyeyas sada savitr mandala madhya varthi Narayana" : He is the source of happiness for mortals ; He is the source of life.

When Rama is described as belonging to the surya vamsa, the notes are in upper Shadja to represent the sky and also the lofty stature of this vamsa.

However, when the same Sri Rama is compared to the moon, the notes are generally in adhara shadjam to denote his calm and serene nature.

EXAMPLE :

When representing the sun :

S N, S,N, P N, S, S, N, S,
GA GA NA DI PA SAT KU LA JA

When representing the moon :

S S N P, MP N S R S S M M R S M M, P

FIRST CHARANAM

AMARA TAARAKA NICHAYA KUMUDAHITA PARIPOORNAA
NAGHA SURA SURABHOOJA DADHI PAYODHI VAASAHARANA
SUNDARATARA VADANA SUDHAMAYA VACHO
BRINDA GOVINDA SAANANDA MAAVARA AJARAAPTA SUBHAKARA ANEKA

Amara	=	Eternal, Immortal
Taaraka + Nichaya	=	Stars + Group
Kumuda + Hitha	=	Lotus + Well wisher
Paripoorna	=	Fully evolved, complete
Anagha	=	Devoid of sins
Sura	=	Heavenly beings (Devathas)
Sura Bhooja	=	Celestial tree (Kalpa Vriksha) which has the power of giving what ever desired. Bhooja = tree.
Dadhi + payodhi + vasa + harana	=	Curd + milk (ocean) + dwell + stealer
Sundara + Tara + Vadana	=	Beautiful, handsome + more
Sudha + Maya + Vach + Brinda	=	Sweet, honeyed + full of + words speech + cluster, bunch.
Govinda	=	Eplthet for Vishnu
Sa + Ananda	=	Together with + Happiness
Ma + Vara	=	Lakshmi's + Bridegroom

Ajara + Apla	=	Devoid of old age, Celestial beings + intimate friend.
Subhakara	=	Bestower of auspiciousness.
Aneka + Jagat	=	Many worlds

(Rama) you are like the moon to the galaxy of celestial beings. you are devoid of sins. You are like the kalpavriksha (the tree that fulfills the desires). you reside in the milky ocean and you also steal milk and curd; In Krishna avathaara, you have a beautiful face and your speech is so sweet like nectar. You are the dispeller of sins; You are full of joy ; You are the Lord of Lakshmi ; You are the friend of Bramha; You are the bestower of auspiciousness for those who have faith in YOU.

The Kalpa vriksha is referred to in this verse as "Sura Bhooja". this tree gives unceasingly whatever one desires. It is inexhaustible. The Kalpa Vriksha, Kaama Dhenu, Iravatham, Uchalsravam and Sree Lakshmi emerged from the ocean of milk at the time of churning the ocean (samudra madhanam) by Devathas and asuraas to get Amritha.

(Mahavishnu) "Rama is "Ajara Aapta" i.e. a wellwisher of Devathas. He is intimate with Devas who are believed to be always young. They are free from old age and death. They attain the maximum age of 30 (Tridasa). They do not blink their eyes and therefore have no count of moments or minutes (Animisha). SRI RAMA (Mahavishnu) is the loving kinsman and protector of the celestial beings.

SECOND CHARANAM

**NIGAMA NEERJAA AMRITHAJA POSHAKAA
ANIMISHA VAIRI VAARIDA SAMEERANA
KHAGA TURANGA SATKAVI HRIDAALAYA
AGANITHA VAANARAADHIPA NATHANGHRI YUGA**

Nigama + Neeraja + Amritha + ja	=	(Vedas) the eternal scriptures + Lotus + The nector + born
Poshakaa	=	Perpetuator ; patron
Animisha + Vairi	=	Celestial beings (who do not wink their eye lids) on whom time has no influence; they are always youthful ; They are always 30 years of age (Tridasa) : Enemies (Bakshasas)

Vaarida + sameerana	=	Vaari + da = water giving clouds + Wind. (The winds dispel the clouds.)
Khaga + Turanga	=	Eagle + Vehicle, The
Sat + Kavi + Hrit + Alaya	=	Virtuous + poets + Heart + Dwelling place.
Aganitha + Vanara + Adhipa	=	Countless + Monkeys + King
Natha + Anghri + Yuga	=	Salute + Hands + Two or pair

In this Charanam we find that the word POSHAKA has to be interpreted to qualify Nigama and Amrithaja Neerja as 1. Nigama Poshaka, 2. Amrithaja Neerja Poshaka. In the Matsya Avathara (manifestation in the form of fish) Lord Vishnu protected the Vedas at the time of Pralaya. In the Kurma Avathara (manifestation in the form of tortoise) Lord Vishnu helped Devas and Asuras to churn the ocean of milk by holding the mountain Mandhara on his back. He accepted the hand of Lakshmi who was born in the ocean of milk along with several other divine objects such as Kalpa Vrksa etc. This is the poetic excellence in the composition of this Charanam.

You protected the Vedas at the time of Pralaya (deluge) and handed them down to Bramha at the time of creation (Srishti). You accepted Lakshmi who was born at the time of churning the ocean of milk by the celestials and demons and protected her. Like the wind that destroys the hordes of clouds, you destroyed the Raakshasaas who were the enemies of Devathas. Your vehicle is Garuda (Celestial eagle). The hearts of great poets is your abode. (Great poets always preserve your name and form in their hearts.) Sugreeva who is the king of innumerable monkeys, prostrated before you.

The rhythmic pattern of this charanam is a combination of 3 and 5 beats i.e,

Thakita : Dheemthakita : (3+5=8)

THIRD CHARANAM

**INDRA NEELAMANI SANNIBHAAPA GHANA
CHANDRASURYANAYANAA PRAMEYA
VAAGEENDRA JANAKA SAKALESA
SUBHRA NAAGENDRA SAYANA
SHAMANA VAIRI SANNUTHA**

Indraneelamani	=	The best of blue gems, Sapphire
sannibha + Apaghana	=	Shining + form, body
Chandra + Surya + Nayana	=	The moon + The sun + eyes
Aprameya	=	Unparalleled, unique, independent
Vaagendra + Janaka	=	Father of Brahma = Brahma the husabadi of Sarasvathi (Vaageendra) was born from the navel (naabhi) of Vishnu.
Sakalesa (Sakala + Esa)	=	Lord of every thing.
Subhra + Naagendra + Sayana	=	Clean + King Cobra + lying on (Vishnu)
Shamana + Vairi + Sannutha	=	Yama + Enemy + Praised (Worshipped by Lord Shiva. The enemy of Yama).

In appearance, you are as radiant as a blue star sapphire. You have the sun and the moon as your two eyes. You are incomparable, unparalleled. You are the father of the Creator Brahma (Vaageendra). You are the omniscient ruler. You are pure. You recline on Adishesha - the king of cobras and you are praised by Lord Shiva the enemy of Yama.

FOURTH CHARANAM

SARA DHRITHA SARA JAALAA ASURA MADA APAHARANA
AVANEESURA SURAAVANA
KAVEENA BILAJA MOUNI KRITHA CHARITRA
SANNUTHA SRI TYAAGARAAJA NUTHA

ritha + Sara + Jala	=	Hand + Holding + Arrows + group. You hold number of arrows in you hand.
ada + Apaharana	=	Demons + Pride + Remover. You remove the arraogance of demons.
ira	=	Earth + Celestials = Brahmins (Brahmins are considered as the celestials on earth)
avana	=	Celestial people with spiritual knowledge, Gods. You are their welwisher and protector. You are the protector of earthly beings and celestials also.
	=	The greatest of the poets (Valmiki).
uni	=	Born of the ant hill. The greatest saint poet Valmeeki (Adikavi) emerged from the ant hill for a cause - to write the eternal Ramaayana.
aritra	=	Written + Story (Ramayana).
	=	Praised.
a + Nuta	=	Praised by Lord Shiva.

old a number of arms in your hands. You subdue the pride and ego of isaas and protect the Brahmins and celestial beings. You are the Hero yana Mahaakaavya written by Valmiki, the greatest of the poets. You are by Sri Tyagaraja.

The reference to Tyagaraja here is not to the composer himself but to Lord Shiva, the presiding diety of Tiruvaaroor. Whenever Sadguru Tyagaraja swamy describes Rama as worshipped or praised by Tyagraja, the reference is to Shiva. The Sadguru does not have the ego or the audacity to describe Sri Rama with the adjective of 'Praised by myself', the composer.

The rythmic pattern of this charanam is

Takadhimī Taka dheem dheem

4 2 2 2

FIFTH CHARANAM

**SRIшти STHITHITAYANTHAKAARAKA AMITHA KAAMITHA PHALADAA
ASAMAANA GAATRA SACHEEPATHI NUTHA ABDHI MADA HARA
ANURAAGA RAAGA RAAJITHA KATHAA SAARA HITHA**

Srishti + Sthithi + anthakaaraka	=	Creation + Maintenance + Dispelling deeds
Amitha + Kaamitha + Phalada	=	Countless + Boons or desires + Bestower
Asamaana + Gaathra	=	Unique + Form, body, countenance.
Sachee + Pathi	=	Sachi's + husband (Indra)
Nutha	=	Worshipped, praised.
Abdhi + Mada + Hara	=	Ocean + Pride + Reducer
Anuraaga + Raaga + Raajitha + Katha + Saara	=	Lover + Musical + Shining + Story (Ramayanam)
Hitha	=	Universal friend.

O Lord Rama ! you perform the three fold functions of creation, preservation and destruction. You give unlimited boons to the deserving. Your beauty is unparalleled. You are worshipped by Indra. you subdued the pride of the Ocean King at the time

of crossing the ocean for reaching Lanka. You are the essence of the Ramayana which is glorified through music and devotion. You always do good to every one who has faith in divinity and humanity.

At two places in this song, Rama is described as the unified form of Brahma, Vishnu and Shiva. This unique feature is to be found only in this song and nowhere else. In this charanam, Tyagaraja describes Rama as the embodiment of the Trinity performing the three fold functions of creation, preservation and destruction. In another of the charanams (Omkaara Panjarakeera) a similar reference is made "Pura hara, Saroja bhava, Kesavadi roopa." However, in the Raaga Isamanohari krithi, "Manasaa Sree Ramachandruni," he says:

"Srishti, Pushti, Nashti Jeyu Panulu
Nikrishta manuchunu Trimoorthulakosagi"

Here he assigns the duties of creation, preservation and destruction to the Trinity as being of a lower order and elevates Rama to the ultimate and unmanifested "Brahman", the ABSOLUTE and the ULTIMATE, who contents himself with the work of fulfilling the desires of the good devotees.

In the Yuddha Kanda of Ramayana, prior to building the bridge for crossing the ocean to reach Lanka, Rama prays to Varuna the Ocean King, so that their efforts for the passage would be free from obstacles. For a long time, there was no response from Varuna. When Rama aimed an Astra towards the Ocean, Varuna appeared before him, profusely begged of his pardon and said that he deliberately delayed in appearing, so that, the Astra once set to aim, would not go waste, and as such, it could be used beneficially to rid the ocean of all the evil influences.

Rama enjoyed listening to Ramayana, especially when it was sung by his twin sons Lava and Kusa in his court. It moved him. Rama was overwhelmed with tears.

Valmiki's Anushtup slokas can also be set to Talam and sung.

These are slokas having 16 syllables (aksharas) for each line (Gayathri Chandas)

"Raamaaya Raamabhadraaya Raamaachandraaya Vedhase
Raghunaadhaaya Naadhaaya Seethaayaah Pathaye Namaha"

"Koojantham Raama Raamethi Madhuram Madhuraaksharam
Aaruhuya Kavita Saakhaam Vande Vaalmiki Kokilam"

SIXTH CHARANAM

**PAADA VIJITHA MOUNI SAAPA
SAVA PARIPAALA VARA MANTHRA GRAHANALOALA
PARAMA SAANTHA CHITTA
JANAKAAJA ADHIPA SAROJA BHAVA VARADAA AKHILA**

Paada + Vijitha	=	Feet + Despelling, Winning
Mounl + Saapa	=	Sage gouthama + Curse
Sava + Paripaala	=	Yaga + Saviour
Vara + Manthra + Grahana + Loala	=	Virtuous + Mantra (mystical letters) + Initiation + pleased
Parama + Baantha + Chitta	=	Utmost + peaceful + heart
Janaka + Ja + Adhipa	=	King janaka + Born (Husband of Janaki --- Rama)
Saroja + Bhava + Varada	=	Lotus + Born (Brahma) + Boon glver
Akhila + Jagat	=	Entire + Universe

By the touch of your feet, Pativrata Ahalya was redeemed from the curse of her husband Gautama. Having been initiated into the marshal arts and sciences (Sastras, Astras and Mantras) you, together with Lakshmana protected the Yaga of Vishwamitra. You are the embodiment of patience and serenity. You are the Lord of Janaka's daughter and you are always granting boons to Brahma the Lotus - born (Saroja Bhava).

When Vishwamitra took Rama and Lakshmana for the protection of his sacred sacrificial ritual (Yaaga Rakshana), he initiated them into Astras, Sastras and Mantras. Vishwamitra also imparted to Rama and Lakshmana the two very important mantras namely, Bala and Athi Bala, which enabled them to withstand hunger and thirst for a prolonged period. By meditating upon and uttering these Mantras, one could get enormous strength. The weapons appeared before them in the form of Devathas ready to carry out any command. As a result of this, Rama and Lakshmana were able to have at their disposal any weapon needed to fight the demons. This was how the divine brothers were able to subdue Taataka, Maareecha, Subaahu and other demons.

In the Bhavapriya Krithi "Sree Kaantha Neeyeda", Tyagaraja refers to these Mantras.

" Sreekaantha Neeyeda balaathibala Chelaganga Leda."

Rama's great quality of unperturbed composure (Parama Saanta) is exhibited on several occasions in the Ramayana. The most important of these occasions are :

When Rama was asked to sacrifice the throne and go into exile, his countenance, according to KAMBAN, was like a friendly bloomed lotus.

When Sugreeva delayed the fulfilment of his promise to assist Rama in the search for Sita, Rama remained serene and calm.

In the battle field, Raavana, having lost all his sons, relatives and powers, was fighting alone with Rama. He fainted, unable to withstand Rama. Then Rama, who could have killed him, maintained his composure and advised Raavana to go back, relax and come the next day ("INRUPOI NALAI VAA" to be precise in the words of KAMBAN). In the words of Valmiki : -

" Gacchaanujaanaami Ranaardithasthvam

Pravisya Raathrimchara Raja Lankaam

Aaswaasya Niryaahi Radheecha Dhanvee

Thadaa Balam Drakshyasi Me Radhsthaha ": Yuddhakaanda, 59th canto, 143.

In this gesture, Rama still hoped that good counsel would prevail upon Ravana who might change his evil thoughts and rectify himself.

Sree Rama was the embodiment of serenity (Sativika). It is believed that Rama invited anger (Rajasa) to be possessed by it for the purpose of killing Raavana.

In his Kaplinarayani Krithi, Tyagaraja praises Rama as "SARASA SAAMA DAANA BHEDA DANDA CHATHURA," an adept in the application of the four DANDA NEETHIS.

SEVENTH CHARANAM

PURANA PURUSHA NRI VARAATMAJA

ASRITHA PARA ADHEENA

KHARA VIRAADHA RAAVANA VIRAAVANA

ANAGHA PARAASARA MANOHARA

AVIKRITHA TYAGARJA SANNUTHA

Purana + Purusha

= Epics + Hero. You are the
Hero. A first man of all ethics.

Nri + Vara + Atma + ja	=	The greatest of the men Dasaradha Self + Born. You are the son of the great king Dasaradha.
Aasritha + Paradheena	=	Refugees + At the service of. You are always at the service of your Bhaktas who take refuge in you.
Khara + Viraadha + Raavana + Viraavana	=	Khara + Viradha + Raavana the demons + dispeller.
Anagha	=	Devoid of sins; Agha is sin (opposite of Anagha).
Paraasara + Manohara	=	Paraasara the saint + delighter. Winner of the heart.
Avikritha	=	Changeless
Tyagaraaja + Sannutha.	=	Pralsed by Lord Shiva.

You (Rama) are the Hero of Vishnupuranam and all other puranas. You are the son of Dasaradha who is a class by himself amongst men. You are always available to your Bhaktas, especially at times of crisis. You slew Khara, Viraadha and Raavana. You are sinless. You are worshipped by Lord Shiva (Tyagaraaja).

The Vishnupuranam was written by Paraasara Maharshi who was the father of Bhagavan Vyasa. The Vishnupuranam is the source for the Bhagavatham.

Paraasara is the most affectionate devotee of Vishnu. According to the GITA, Paraasara is also a "Sthitha Prajna". Parasara's son Vyasa, who wrote the Bhagavatham and Bharatham is believed to be an Incarnation of a portion of Narayana himself. That was one of the reasons why he had such a deep insight into the Narayana philosophy. With his divine powers it is believed that he resurrected all those brave warriors who had perished in the Kurukshetra battle of Maha Bharata.

EIGHTH CHARANAM

SAJJANA MAANASAABDHI SUDHAAKARA KUSUMA VIMAANA
SURASA RITU KARAABJA LAALITHA CHARANA
AVAGUNA SURA GANAA MADA HARANAA
SANAATHANAA AJANUTHA

Jana + Maanasa + Abdhi + Sudhaakara =	Good + Men + Hearts + Ocean + Moon.
a + Vimaana	= Pushpaka + Vimaana, The aeroplane made of flowers.
+ Ritu + Kara + Abja	= The demon called Surasa + Enemy (Anjaneya) + Hands + Lotus = The hands of Hanuman
. + Charana	= Caress + Feet
a	= Bad qualities
Gana + Mada + Harana	= Demon + hoards + pride + Dispeller.
iana	= immortal and eternal. As old as time.
uta	= Brahma + Worship

ou are like the moon to the ocean, to the hearts and minds of good people
caressed by Anjaneya who won over the demon Surasa when he was crossing
an. you subdued the pride of the cruel minded demons. You are eternal and
l. You are worshipped by the four faced Brahma.

NINTH CHARANAM

OMKAARA PANJARA KEERA PURAHARA
SAROJA BHAVA KESAVAADI ROOPA
VAASAVA RIPU JANAKA ANTHAKA
KALAADHARA KALAADHARA APTA GHRINAAKARA
SHARANA AAGATHA JANA PAALANA SUMANO RAMANA
NIRVIKAARA NIGAMA SAARA THARA

Omkaara	=	Pranava Naada
Panjara	=	Cage (mortal body)
Keera	=	Parrot (Jeevaathma)
Purahara	=	Lord Shiva
Sarojabhava	=	Brahma
Kesava	=	Vishnu
Adi	=	etcetera, and so on
Roopa	=	Form
Vasava + Ripu	=	Indra's foe = Indrajit's
Janaka + Anthaka	=	Father (Raavana) + Killer
Kalaadhara	=	Perpetuator of art : Lord Shiva who wears crescent moon as an ornament on his head = Chandra Kalaadhara
Kalaadhara + Apta	=	Intimate friend of Lord Shiva.
Ghrinaakara	=	(You are the) abode of compassion.
Sarana + agatha + Jana + paalana	=	Refuge + who + approach + men + protect. (You protect the men who come and seek refuge in you).

Sumanoramana	=	Portector of virtuous minded people. (sumano = Good minded, Ramana = protector).
Nirvikaara	=	Unchanging, constant
Nigama + Saara + Tara	=	Vedaas + Essence + Quintessence.

"Omkaara" is Pranava naada (sound Divine) which is responsible for the existence of the entire universe. Panjara is the frame of the mortal human body. Keera is jeevaatma.

The sound divine (Pranava Naada) comes out from Jeevaatma, the parrot through the mortal body (Panjara). you are Shiva (Pura Hara), Brahma (Sarojabhava) and Vishnu (kesavaadi roopa) all in one. You slew Raavana, the father of Indrajit. you are the abode of knowledge and esthetics. you are friend of Lord Shiva.. you are compassionate. you protect and look after those who take refuge in you. You bring happiness to the good hearted. You are always the same, fair and consistent. You are the quintessence of the Vedas.

When referring to Rama as Pranava, Tyagaraja uses the Octave (saptaswara mandala) to denote that Omkara is all pervading, which represents the entire universe.

The whole gamut of swaras correlates to the whole gamut of the Universe. No swaras are used beyond the Saptaswara Mandala. Only the same swaras repeat in other octaves. Another Important aspect worthy of note is that the "OM" should, when chanted, start from Moolaadhaara in the Aaadhaara Shadja and rise through all the 'six' chakras, touching finally the Sahasraara represented by "Tara Shadja."

There is perfect synchronisation between swara and saahitya in this charanam. Such matching of notes and words is not present anywhere else in this krithi. The synchronisation is deliberate. It is not incidental or casual. When Rama is addressed as Pranava it has direct reference to "Manthra Pushpam" in which it is described that Lord Vishnu is Pranava swaroopa.

Rama protects those who seek his help. Rama proclaims that he will never let down any one who approaches him for help, ("Mithra Bhaavena Sampraaptham Na Thyajeyam Kadamchana"), leave alone Vibheeshana, even Ravana who is his archaic enemy. Hence, when Sugreeva, Angada and others doubted sincerity of Vibheeshana in seeking refuge, Rama accepts him as his brother and promises to crown him as the King of Lanka after vanquishing Raavana.

TENTH CHARANAM

AGANITA GUNA KANAKA CHELA SAALA VIDALANA
ARUNAABHA SAMAANA CHARANA APAARA MAHIMA ADBHUTHA
SUKAVIJANA HRIT SADANA SUR A MUNI GANA VIHITHA
KALASA NEERA NIDHI JAA RAMANA PAAPA GAJA NRISIMHA
VARA THYAGARAJA ADI NUTHA

Aganitha + Guna TENTH	=	Countless, Virtuous qualittie which are good.
Kanaka + Chela	=	Golden + Attired
Saala + Vidhalana	=	A kind of tree + felling
Aruna + Aabha + Samaana + Charana	=	Sun + Shining + equal + feet The splendour of the feet o Rama is comparable to that o the Sun.
Apaara + Mahima + Adbhutha	=	Unfathomable + power of divinity + wonderful. One whose wonderful power of divinity is unfathomable.
Sukavijana + Hrit + Sadana	=	Great poets + Hearts + Dweller
Sura + Muni + Gana + Vihita	=	Devathas + seers + group + well wisher
Kalasa + Neera + Nidhi + ja + Ramana	=	Milk + Ocean + Born + (Lakhsmi's) husband.
Paapa + Gaja + Nrisimha	=	Sin + elephant + Nara + Simha (Half man, half lion).
Vara + Tyagaraja + Adi + Nuta	=	The unique + Shiva + Etcetra + praised.

Your virtuous qualities are infinite. You are attired in gold. You have cut through and uprooted the Saala trees (Seven big tress with a single arrow). Your feet are radiant and pink. Your greatness and mysteries cannot be fathomed. You dwell in the hearts of saintly poets. You bestow joy and happiness on saints and celestial

beings. You are the Lord of Lakshmi who emerged from the ocean of milk. You are the man-lion who destroys the elephants namely sins.

You are worshipped by Lord Shiva and other celestial beings. Here, the sin stands and corresponds to the Elephant. Sri Vishnu Stands for Lion. Lion is the natural enemy of Elephant. Thus Sri Rama is Paapa Gaja Nrisimha.

The swaras of this charanam have complicated and off beat rhythmic patterns. Rama's ability to uproot and cut through the saala trees is shown in two instances one in Bhagavatham and the other in Ramayana.

In Krishna Avataram (Bhagavatham), when the child Krishna is tied to a wooden pestle by Yasoda, Lord Krishna, to free himself drags the pestle between two saala trees. Such is the Lord's strength that the two trees fall to the ground and take the form of two Gandharvas who reveal that they were relieved of their curse by the touch of the feet of Lord Krishna.

The saala tree (Acacia Pranifrous) is the Umbrella Thorn tree which is called as Maddi Chettu in Telugu.

In the Kishkinda Kanda of Ramayana, Sugreeva had doubts about Rama's ability to defeat Vali as he knew that Vali was invincible. Sensing the skepticism of Sugreeva, Rama aimed a single arrow and cut through and felled seven saala trees simultaneously and proved his prowess.

DUDUKUGALA

GOWLA RAGAM - ADI TALAM

SECOND PANCHARATNA KIRTANA

"Dudukugala Nannu E Dora Koduku Brochura" is the second composition of Tyagaraja Swamy's Pancharatna Krithis and is in the Gowla Raga.

Gowla Raga is a Janya of the 15th Melakarta Mayamalavagoula. Its swarasthanams are Suddha Rishabha, Antara Gandhara, Suddha madhyama, Kakali Nishadha. Dhaivatha is absent in this Raga. Its Moorchana is - S R N S - S N P M R G M R S. It is an upanga raga, a Ghana Raga. An Aur Vakra - Shadava Raga.

Its Ri is Ekasruthi Rishabha in terms of sruthis. It is one sruthi above sh. Its frequency is 256/243 and it is called Pramaana sruthi. This Rishabha is known as Gowla Rishabha and Gowla raga is noted for its distinct Ri. Gowla produces Karuna Rasa, that is compassion, sympathy and pathos.

Ma is also suddha the (perfect fourth). 3/4.

Kakali Nishadha denotes anxiety, restlessness, longing and uncertainty. But v Ni merges into Shadja. It produces relaxation, rest and certainty, reunion and happiness.

This Raga is best suited for introspection and self criticism and this composition is full of repentance and remorse.

Thyagaraja expresses his doubts and lack of hope about getting Moksha Salvation because of his misdeeds and undesirable thoughts and acts. Each of the Pancharatna Keerthanas deals with a different mood and emotion. And yet there is a sequence to the thoughts and emotions. There is a connecting thread of thought running through these five compositions.

In Jagadanandakaraka, Sri Thyagaraja praises the Lord Ramachandra in a state of ecstasy and elation. He uses 108 different epithets (Ashtothara Sata nama) to worship him and he is full of expectations that Sri Rama would grant his Divine DARSHANAM.

Though he sings Jagadanandakaraka several times he finds that the Lord is not moved. He does not appear before him.

Then Sri Thyagaraja swamy is frustrated, feels wretched and hopeless. He realises that Sri Rama has not appeared before him because of his own misdeeds.

and wrong thoughts. He remembers and enumerates all his acts of misconduct from his boyhood. He confesses his faults and prays for Rama's protection (Sharangathi). Even then the lord does not budge.

Then Sri Thyagaraja gets angry with Sri Rama. He sings Saadhinchene with apparent sarcasm. (Ninda Sthuthi). When he sings Ninda Sthuthi, he sees Sri Rama in Sri Krishna. Lord Krishna was a politician. Rama was an ideal and perfect human being. Rama never lied. But Krishna did. Rama was never a philanderer but Krishna was. Rama never displayed his mystic miracles (Mahima). But Krishna performed miracles "Maya".

When Sri Thyagaraja is doing ninda, the Lord feels irked and embarrassed. He is afraid that Sri Thyagaraja would prolong his ninda, and make a thorough job of scandalisation further. To prevent this, he finally appears before him in golden attire along with Sri Seetha and Anjaneya.

In an elated mood Sri Thyagaraja sings "Kanakanaruchira kanakavasana ninnu" in Varali in the fourth Panchratna, as he sees Sri Rama in all his glory, in different forms. He describes Rama in 'Kanakanaruchira' thus. 'O' Lord the more one looks at you the more sweet and handsome you are. Once, one is able to experience the bliss of the Lord's presence, he becomes a Mahaanubhaava himself. He describes all the great souls, whom he is able to see, all of the mahaanubhavas on the same elevated plane, because, he is himself on the same plane. He feels their presence near him. He is a 'Jeevanmukthaha', one who attains salvation (moksha) during his lifetime. This is the sequence of these Pancharatnas. There is thus a co-relative sequence. Every composition is an epic of sound (nada Kavyam), a musical narrative, angeetha Prabandham a musical epic.

A Mahakavya (epic) must have the following characteristics.

1. Navarasas (9 emotions) 2. Prosody - Bhava Alankaras and Sabdha Alankaras. The theme should be celestial (divya katha vasthuvu) - celestial (Nayaka and Nayaki) Hero and Heroine (Seetha and Rama) (or) Sri Krishna. The story should be based on the Ramayana or the Bhagavatham. There should be a description of seasons (Ruthuvarnana) and of the pancha bhootas (the five elements). The purpose of the work should be to inculcate, preach and teach devotion (Bhakthi), the true knowledge or the knowledge of the ultimate (jnana) the celestial knowledge and the spirit of renunciation (vairagya). It should have emotional content, and sweet and easy flow of the language. These are the characteristics of a Maha Kavya or a Prabandha. All the Pancharatnas have these qualities. Besides these qualities these Pancharatnas have Bhaava-Raaga and Talamulu - Music, emotion, and rhythm.

He begins his musical epics with the word 'Jaya' (sabdha) in Jagadaanandakaaraka

In the last keerthana, Endaro Mahaanuubhaavulu, he describes Phalaruthi or the fruit of listening to these compositions (musical epics), in the ninth and tenth

charanams. 9th charanam - 'Bhaagavatha Raamaayana Geethadi' 10th charanam - Prema Muppiri etc.

In Sanskrit there are five great literary creations (panchakavyamulu). They are Raghuvamsa, Kumara Sambhavam, Megha Sandesham, Maaghamu and Ritusamharamu. Here we have five precious gems (pancharathnamulu). They are diamonds (Vajra), cat's eye (Vaidhurya), emerald (marakatha), Ruby (manikya) and pearl (moukthikam).

There is another and more important aspect to the Dudukugala Keerthana. He describes a number of misdeeds he is supposed to have committed and evil thoughts he is supposed to have harboured. But there is no evidence that Thyagaraja Swamy ever was guilty of these.

The following is the list of aggressive (Duduku) thoughts that are entertained, and the misdeeds that are supposed to have been committed by Sri Tyagaraja Swamy as mentioned in his second keertana "Duduku Gala" in Goula Ragam.

1. Durvishaya + Aakrishtudu = Entangled by vices = Misdeeds.
2. Bhajana + amritha + Rasaviheenudu = He is not able to have the pleasure of tasting the quint essence of the nectar of singing the praise of the Lord.
3. Kutarkudu = Ill-logical, irrational unreasonable
4. Para + Dhanamula + Koraku + Orula + Madi + Karuga + Palki = To speak pleasingly with ulterior motive of acquiring others' money.
5. Bhuvini + Sowkhyapu + Jeevaname + Anuchu+Sadaa+Dinamulu+Gadapuchu = To think that the earthly enjoyment and mundane happiness alone is the end all.
6. Nata + Vita + shudrulu + Swa Vasamu + autaku + Upadesinchi + Santasilli = To pose and impress upon the ignorant people with sweet tongued speeches with bad motives to capture the ignorant to get undue popularity and get self satisfaction.
7. Swara + Layambulu + Erungaka = being ignorant of either sweet note or rhythm.

- | | | | |
|-----|--|---|--|
| 8. | Sila + Atmudai | = | To be stone hearted and hard hearted; with out being compassionate. |
| 9. | Su + Bhaktulaku + Samaanam + Anu | = | Unduly equating himself with great devotees. |
| 10. | Lalana + Sadana + Arbhaka + Sena +
Amitha + Dhanaadulanu + Nera
+ Nammithini | = | To believe and entangled by earthly possessions like women, home, children, servants, riches etc., |
| 11. | Nee + Pada + Abja + Bhajanambu +
Marachina | = | To forget the chanting of the Lord's name. |
| 12. | Chakkanal + Mukha + Kamalambunu +
Sadda + Naa + Madhilo + Smarana +
Leka | = | Not able to see your Lotus face and entertain the divine thought of chanting you name. |
| 13. | Durmadaandha + Janula + Kori | = | To make friends with the people blind folded with ego and arrogance. |
| 14. | Durvishaya + Duraasalanu + Royaleka | = | Not able to discord undue and sensual pleasures and undue desires. |
| 15. | Satatamu + Aparaadhiyai | = | Always being a criminal and a defaulter. |
| 16. | Chapala + Chittudai | = | being fickle minded. |
| 17. | Maanava + Thanu + Durlabhamu +
Anuchu Enchl + Parama +
Anandamandaleka | = | Without being happy and satisfied, knowing that it is difficult to be born as human being. |

18. Mada + Matsara + Kaama + Lobha
+ Mohulaku + Dasudai = To become a slave to ill thoughts
and to vices like, arrogance,
jealously, desire, Miserliness
infatuation etc.,
19. Modati + Kulajudu + Aguchu + Soodrula
+ Panulu + Salpuchu + Untini = Though belonging to an upper
and priestly class, I am doing
the deeds of a mean and low
born person.
20. Nara + Adhamula + Cheri = To be friend with undesirable
and mean minded people.
21. Saara + Heena + Mathamulanu +
Sadhimpa = To strive to achieve worthless
faiths and beliefs.
22. Satulakal + Aasthikal + Sutulakai +
Dhana + Tatulakai = Striving for the fair sex, property,
offsprings and riches.

He, in his Advaita sthiti might have attributed what ever he saw in other's misdeeds to himself. Thyagaraja Swamy is not only a saint composer. He is also a social reformer. When he saw some individuals (especially musicians without character) around him to be mean and selfish, he wanted to reform them and he described their shortcomings, as his.

In the same way, all the wonderful qualities described in Endaro Mahaanubhaavulu keerthana, attributed and applied to the mahaanubhavulu (The great devotees of Rama and celestial beings) characterise Thyagaraja Swamy himself. Thyagaraja equates evil thought with evil deeds. It hurts him. It destroys his punya (VIRTUE). Though evil thought by itself does not harm the other person, it pricks his conscience. If the thought translates itself into action, the sin is committed. The thought and action follow in a split second, If one does not check the thought. Between the thought and the action comes a spiritual discipline which checks and saves the situation. Thyagaraja must have undergone this entire process in his mind. Thyagaraja, though born like every other man on earth, did penance for perfection. He did Sadhana for attaining Divyatham. His path is from mortality to eternity.

PALLAVI

DUDUKUGALA NANNE DORA KODUKU BROCHURA ENTHO

Duduku	=	Aggressiveness, misdeed, misbehaviour, impertinence, Given to evil deeds.
Gala or Kala	=	To have possessed of
Nannu	=	Me
E + Dora + Koduku	=	which + Emperor's Son.
Brochura	=	will protect?

Which princely boy (Rama) will protect the man of evil character like me. I do not deserve to be protected by Sri Rama, the Prince.

ANU - PALLAVI

KADU DURVISHAYA AAKRISHTUDAI GHADIYA GHADIYAKU NINDAARU

Kadu	=	Strong
Durvishaya	=	Sensual passions
Aakrishtudu	=	Surrounded by ; attracted by
Gadiya + Ghadiyaku	=	Every moment, repeatedly, incessantly
Nindaaru	=	Plenty of , becoming fuller and fuller (of Duduku)

'O' Lord, the son of an Emperor, How can I expect you to protect me? I am surrounded and entangled incessantly and repeatedly and all the time by worst and most evil desires.

FIRST CHARANAM

SRI VANITHA HRUTH KUMUDAABJA AVAANGMAANASA GOCHARA

Sri Vanitha	=	Lakshmi devi (Sita Devi)
Hrit + Kumuda + Abja	=	Heart + Lotus + Flower (Lotus heart)
Avaang Maanasa + Gochara	=	Beyond + Mind + Speech + Mind.+ (A + Vaak). Perception (transcends all these). Cannot be conceived by description or thought.

'O' Lord you can not be conceived by word or mind and you are beyond the scope of perception of human mind unless it is blessed by you. Who will protect me but you? You are the moon to Sri Lakshmi's lotus heart. Vaak has four facets - para, pasyanthi, madhyama, vaikhari. - None of these four stages or facets of perception can understand or describe the ultimate reality. That is you.

SECOND CHARANAM

SAKALA BHOOHAMULA YANDU NEEVAI YUNDAGA MADI LEKAPOYINA

Sakala + Bhoothamula + Yandu	=	All + Elements, Being, things + In
Neevai + Yundaga	=	You + When present
Madi + Lekapoyina	=	In me + Not present

You are present in every animate and inanimate being. You are in all the elements. (Refer "Paramathmudu Velige Muchchata" Tyagaraja Swamy's krithi in vaagheeswari Ragam). But I can not find you in me (because of my ignorance). It is the truth that He is in you and in me. But we do not realise the fact. Tyagaraja is not able to realise in his depressed mood that his lord is present in him also when he is present everywhere.

THIRD CHARANAM

CHIRUTHA PRAAYAMUNA NAADE BHAJANAAMRITHA RASAVIHEENA KUTHARKUDAINA

CHIRUTHA + PRAAYÁMUNA + NAADE	≈	Childhood or boyhood + at the time
BHAJANA + AMRITHA	, =	Singing In praise of the Lord; Devotional - Singing
RASA + VIHEENA	=	The nectar or essence + Devoid of
KUTHARKUDU + AINA	=	Arguing perversely dogmatic + that is given to vain arguments

From my boyhood I was never able to enjoy or experience the bliss of devotional singing of your prayer. I could never taste the nectar of your song of prayer. I have been perverse, dogmatic and irrational, in my approach to the spiritual world. I was always engaged in vain arguments about spiritual truths.

Religious discipline, Bhakti, Yama and Niyamas, should be developed even in childhood by parents. Then children develop spiritual discipline and religious out-look which will reflect abundantly in their conduct, and will mould their character. Then they would not develop perverse ideas and they would not indulge in negative thinking and a purposeless arguments about religion, the existence of God, and right conduct etc. They would have righteous character and conduct. Otherwise, they would grow into confused human beings.

Thyagaraja Swamy used the Word **Kutharkudaina** to mean the non-believer and rationalist. **Vimùkhula** in Sadhinchene krithi also means the same.

FOURTH CHARANAM

PARADHANAMULA KORAKU NORULA MADI KARAGA BALIKI KADUPU NIMPA THIRIGINATTI

PARA + DHANAMULA + KORAKU	=	People's + Money + for
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ORULA + MADI	=	Others + hearts (minds)
KARAGA + BALKI	=	Melting + Talking
KADUPU + NIMPA + THIRIGINATTI	=	Stomach + filling + Wandered.

I have been trying to melt the hearts of rich people by unjust flattery, for the purpose of filling my stomach. Man's weakness is to become overwhelmed by flattery and to become prey to cunning men who, keeping their eye on his riches, carefully observe his weakness and at an opportune moment take the man into their possession by sweet flattery.

I have been cheating the susceptible people to make myself comfortable and to have worldly possessions and thoroughly satisfied with my worldly achievements thinking that worldly achievements are alone the be all end all. I have been an ignorant man. Who will protect me but you? 'O' Rama !

FIFTH CHARANAM

TANA MADINI BHUVINI SOUKYAPU JEEVANAME YANUCHU SADAA DINAMULU GADIPINA

TANA + MADINI + BHUVINI	=	His + Mind + In the world
SOUKHYAPU + JEEVANAME + YANUCHU	=	Comfortable + Living + Thinking
SADAA + DINAMULU + GADIPINA	=	Always + Days + Spending

I have spent all my life thinking that the comfortable living is every thing in the world which is In fact transitory. I have never thought of the things that have permanent values and which are divine.

Sometimes even well-read, knowledgeable, well educated people think in these terms. Great musicians, renowned scholars who advocate and preach spiritual values, are quite worldly in their real life. Renowned musicians sing "NIDHI CHAALA SUKHAMAA? RAMUNI SANNIDHI CHAALA SUKHAMAA" but, when it comes to payment, demand large amounts and display meanness. They are not generous. They are not charitable. They are stingy. They are mean. Tyagaraja, thinking objectively, transforms himself into that self centered man and prays for him.

Of all the professions, the profession of musicians is divine and spiritual. They can not afford to be mundane. They should always dwell in the elevated and celestial plane, practicing the divine art of music.

Thyagaraja Swamy is sorry for them and prays to Rama on their behalf. His prayers are meant for musicians. He is sympathetic towards them, being a musician himself.

SIXTH CHARANAM

THELIYANI NATAVITA SHOODRULU, VANITHALU
SWAVASAMOWTA KUPADESINCHI SANTHASILLI
SWARALAYAMBU LERUNGAKANU SILAATHMUDAI
SUBHAKTHULAKU SAMANAMAMU

THELIYANI + NATAVITA + SHUDRULU	=	Ignorant + Artistes, Actors + Men of base and lower nature, belonging to under world, Outcastes
VANITHALU	=	Women
SWA + VASAMOWTAKU	=	To capture, To bring(them) under my Influence
UPADESINCHI	=	Initiating, Preaching,
SANTHASILLI	=	To get enjoyment, being happy
SWARA + LAYAMBULU + ERUNGAKANU	=	Ignorant of note and rhythm
SILAATHMUDAI	=	Stone hearted
SUBHAKTHULAKU	=	To great devotees
SAMANAMAMU + ANU	=	equal + To claim, arguing to be claim equality with great devotees

Thyagaraja is of the opinion that actors, dancers, and musicians are ignorant. Women are also ignorant and gullible and susceptible. Thyagaraja laments thus : -

I, exploiting the ignorance of such people, posed as a knowledgeable teacher and in the name of initiation kept them in my grip and under my influence and this made me happy and contented. In fact I did not know what is Swara and what is Laya. I did not know the fundamentals of Music. I am stone hearted. I did not have

compassion or sympathy. Yet I claimed that I was a great Bhakta and equal to great devotees and divine people.

Thyagaraja, in my opinion, refers here only to musicians without character during his times.

In ancient times there was Taboo on the upper class people in mingling with the musicians, actors, dancers etc.

'Natavitagaayakulu pankthi baahyulu' The actors and musicians were not allowed to mingle with people of the so called higher and upper castes.

They were not considered as belonging to the main stream of society.

SEVENTH CHARANAM

**DRISHTIKI SAARAMBAGU LALANA SADANA ARBHAKASENA
AMITHA DHANAADULANU DEVAADI DEVA
NERA NAMMITHINI GAAKANU
PADAABJA BHAJANAMBU MARACHINA**

Drishtiki + Saarambagu + Lalana	=	To look at, for looks + attractive + The women
Sadana	=	Abode , House
Arbhaka	=	Offsprings
Sena	=	Servants
Amitha + Dhana	=	Abundant + richness
Aadulanu	=	etcetera
Devadideva	=	O Lord of Lords
Neranammithini + Gaakanu	=	Having put my faith in you + therefore
(Nee) Pada + Abja	=	Your + feet + Lotus (Your lotus feet)
Bhajanambu + Marichina	=	Singing your prayer, worshipping + Forget

Oh Lord of Lords Sri Ramachandra - in my ignorance I was attracted to material wealth, the beauty of women, the acquisition of property, my children, my servants. 'O' Lord I am totally blind - folded with all these desires. I completely forgot to worship your lotus feet and to sing your praises.

When we are occupied with transitory worldly possessions, our whole system gets darkened and rusted. It does not shine with divine and noble thoughts. There is no place or time left for the divinity to dwell in our body, mind and heart. It does not have place left for virtuous thoughts and deeds. 'O' Lord you are the only one who can protect me from this pitiable State of degeneration.

EIGHTH CHARANAM

**CHAKKANI MUKHA KAMALAMBUNU SADAA
NAA MADILO SMARANA LEKANE
DURMADAANDHA JANULA KORI
PARITHAAPAMULACHE THAGILI NOGILI
DURVISHAYA DURAASALANU ROYALEKA
SATHATHAMAPARAADHIYAI
CHAPALA CHITTUDAINA**

Chakkani + Mukha + Kamalambunu	=	Handsome + Face + Lotus
Sada + Naa + Madilo	=	Always + In my + Mind
Smarana + Leka	=	Thinking of and contemplating on + without reacting
Ne + Durmadaandha + Janula + Kori	=	I + blind folded with arrogance + people + asking, begging
Parlthapamulache	=	With repentance
Thagili + Nogili	=	Entangled + To grieve
Durvishaya + Duraasalanu	=	Bad ways + Bad desires
Royaleka	=	Without leaving them, Unable to give up
Sathathamu	=	Always
Aparaadhiyai	=	Being guilty and doing criminal acts

Chapala Chittudaina

= Fickle minded and becoming
prey to temptations

'O' Lord - Sri Rama - I could not chant your name or think of your handsome form lustrous countenance in mind. Instead I was seeking the company and favours of undersirable people who were blind-folded with pride and arrogance. I was pitiable caught up in this kind of wretched existence. I repent my misdeeds and wrongful thoughts. I could not control my wordly desires. I am a perpetual sinner and I am a constant prey to temptations and fickle minded. Who can protect such a person but you? 'O' Lord.

NINTH CHARANAM

MAANAVATHANU DURLABHA MANUCHU NENCHI

PARAMAANANDA MONDALEKA

MADA MATHSARA KAAMA LOBHA MOHULAKU

DAASUDAI MOSAPOTI GAAKA

MODATI KULAJUDAGUCHU BHUVINI

SHUDRULA PANULU SALPUCHUNUNTINI GAAKA

NARAADHAMULANU CHERI SAARAHEENA

MATHAMULANU SAADHIMPA TAARU MAARU

Maanava + Thanu

= The birth as a human being

Durlabhamu

= Difficult to get

Anuchunu + Enchi

= Thinking + that

Parama + Aanandamu + Ondaleka

= Great + bliss, Joy + without
attaining or getting or having

Mada + Mathsara + Kaama + Lobha
+ Mohulaku

= Pride + Jealousy + desire +
Miserliness + Infatuation

Daasudai

= Becoming a slave, yielding to

Mosapothi Gaaka

= (I am) being deceived (by the
above bad qualities)

Modati Kulajudaguchu

= Though born in the priestly class

Sudrula + Panulu + Salpuchunu + Untini + Gaaka	=	Low class + work + doing + carrying on + therefore
Nara + Adhamulanu	=	men + meanest (Villainous men)
Cherl	=	Taking refuge, Joining
Saaraheena + Mathumulanu + Saadhimpa	=	useless + religious + practice. practicing useless dogmas and religions.
Taaru Maaru	=	(every thing is) upside down, topsy turvy

I did not realise that of all animate things, birth as a human is the best one and God has, to my luck created me as a human being. I did not realise how happy I should be over this. Because, I could not realise the fact that I am the best of all the God's creations. It is once again proved that I am an ignorant man. A realised soul should be and would be very happy.

In the first sloka in 'Viveka Chudamani' it is mentioned as follows :

SLOKAM : Janthunam Nara Janma Durlabhamathaha.

Instead, because of ignorance and stupidity, I became totally a slave to pride, arrogance, haughtiness, jealousy, desire, covetousness, miserliness, greed, infatuation and fascination for impermanent things. I now realise that I was lead astray by my own Ignorance.

Though I was born in the lineage of priestly class with learned and spiritual ancestry I undertook the work of the low born, the ignorant and the illiterate. It is an undesirable reversal. I took to the company of undesirable people and practiced worthless and stupid beliefs and faiths. 'O' Lord - except you no body can come to my rescue.

TENTH CHARANAM

SATHULAKAI KONNAALLU AASTHIKAI SUTHULAKAI KONNALLU DHANA THATHULAKAI THIRIGITHINAYYA TYAGARAJA APTA ITUVANTI

SATHULAKAI KONNAALLU	=	For some time (in my youth) in search of beautiful women
AASTHIKAI (KONNAALLU)	=	(In middle age) in the pursuit of acquiring wealth
SUTHULAKAI KONNAALLU	=	For some time (at the elderly age) bothering and worrying for the sake of children and
DHANA + THATHULAKAI (KONNALLU)	=	For some time in the old age in search and for the acquisition of wealth and worldly possessions.
THIRIGITHINAYYA	=	I wandered
TYAGARAJA + APTA	=	You are the favourite god of lord Shankara
ITUVANTI	=	Such a person as my self

A man without spiritual discipline is very busy over the ephemeral things in his youth, his thoughts are full of women. In his pre-middle age he is after acquisition of worldly things like property and wealth. In his middle age he is worried and bothered about his children (sons and daughters), their education and their marriages etc. In his elderly age he is worried about his future comfort in old age. This way all through his life, from boy-hood to old age he is only engaged for the fulfillment of different mundane desires. "I was like this throughout my life", confesses Tyagaraja Swamy, though in actual fact he was never heard to be like this at any time in his life.

'O' Lord - the loving friend of Lord Shiva who will protect such a sinner as myself but you?

Sri Thyagaraja Swamy is a great creator, great artist, great thinker, great social reformer and great humanist.

He wanted to correct the ills in society. He decided that the best way to do this was to compose and sing a song on the theme of the wrong doings of men not only of contemporary society but also of all ages and of all time.

This theme is valid even now and will also be valid in future. This is a perennial problem of men and the society. Thyagaraja enumerates all the kinds of (Duduku) aggressive and undesirable thoughts and deeds and finds an easy and effective remedy for us. He is worried about his fellow beings. He is a perfectionist, a disciplinarian and a social reformer.

He was born as a realised soul. His was the ultimate Janma. He attained Moksha during his life time. He was a Jeevanmuktha. He attained divinity alive.

Such was his supremacy. His was KAARANA JANMA. He was born for the cause of Music and to preach Bhagavthbhakti, jnaana and vairaagya to his contemporary people and to the posterity, through his music.

DUDUKUGALA composition is his special creation. As a realised soul he was never capable of being sinful or doing such sinful and wrongful acts as described in this composition. He deliberately applied and attributed them to himself. He attributed the sins of humn kind to himself for the welfare of society. That is the genius and generous nature of Sadguru Sri Thyagaraja. That is his greatness.

SAADHINCHENE

AARABHI RAAGAM - AADI TALAM

THIRD PANCHARATNA KIRTANA

Its uniqueness

Tyagaraja composed and sang "Sadhinchene, Ol manasa" in Arabhi raga, adi tala in Veera Rasa. (Veera utsaha - valorous emotion).

In more than one aspect, this song occupies a unique place when compared with other four gem krithis.

In the necklace of five gem krithis, the position of this third song is like the pendant, because it is situated in the centre.

It is a composition with "Ninda sthuti" ON LORD KRISHNA.

This keertana is a description and praise of Lord Sri Krishna, in a nagging and complaining tone. He conveniently chose Krishna to render Nindasthuti. Tyagraja could not, even for a moment, think that his Lord Rama as mysterious or mischievous. Where as he thought that Krishna was capable of these - why capable? - actually, he was a tantaliser. He tormented his parents in jail, he gave pain to his beloved (Gopis) damsels and his bhaktas. Both Rama and Krishna are the incarnations of Vishnu. Tyagaraja knew this fact fully well, he refused to do Ninda sthuti of Rama. Therefore he chose Krishna to be his scape goat. Tyagraja's conscience would not permit him to lash out at Sri Rama, with unsparing and sharp abuses. Sri Rama was an embodiment of gentleness and the core of humanity. Rama is of suddha satvika swabhava

It is believed that Tyagaraja had the divine presence (darsanam) of Rama while he was composing and singing this keertana.

The appropriateness of the choice of Arabhi Raga for Krishna's Characterisation and for Sadhinchene Keerthana

1. Raga Arabhi produces Veera Rasa "Veera Utsaha" and "Veera Sringara". Arabhi is robust manly, and majestic, with its medium fast tempo (Madhya Druta Laya).

Arabhi is a lively raga. It is full of activity with an electrifying effect. Except 'M' all the other swaras are sharp (Teevra) in this Raga. All the above mentioned qualities can be attributed to Lord Krishna. Veerotsaha, Majest, speed, activity and electrifying moments and effects, which are all the qualities that are present both in Arabhi and Lord Krishna.

2. And one more coincidence is that there is mystery in Arabhi. There is illusion in Arabhi. Arabhi's G & N are mysterious. The enigma surrounds MG & SN. In these Two Combinations the G & N are obscure and insignificant like the Arundhati star.

3. In one moment it is there. In the next moment not there, now shining and now vanishing. Pydala Gurumoorthy composed his Arabhi geetham without 'N' at all. Tyagaraja also in this 'Krithi' and other Krithis like chaala kallaladukonna, has avoided 'N' at many places.

4. G & N are weak and transient (Durbala Swaras). They are of subtle audibility ; momentary life, (Alpawa prakrithi). They are also dependent notes on M & S respectively.

5. Half of the time that is allotted to G & N is taken by M & S. MGRSR = M MG RSR, SNDPD, = S SN DPD, Lord Krishna's mysterious conduct and character is clearly depicted by and attributed to these prayogas (phrases). Because these are the most important and characteristic phrases which establish the picture of the Raga Aarabhi (Raga Ranjaka Prayoga of Aarabhi Raga.)

6. One more interesting observation from a different angle with regard to G & N in Arabhi Ragam may be pointed out here in the present context.

7. It is already pointed out that in the prayogas MGRS and SNPD, the G & N are dependent notes on M & S respectively. Here the relationships between SN & MG can be likened and attributed to the proximity of the Lord and the Bhakta.

8. G & N are Bhaktas and the M & S are the incarnations of Vishnu both being consonants. (Samvadis). M is Rama because of its soft nature (M is soft. Rama is soft) Krishna is S because of the majestic nature of S. S protects and covers N & M protects and covers G.

9. In turn G & N, look forward to identifying themselves with their protectors Rama & Krishna. G & N are Godmen being very near to their lords M & S respectively. G & N are not independent notes. They cannot be rendered as elongated notes independently.

10. G & N have Trisruthi values in Arabhi. The Chyutamadhyama Gandhara (81/64) and Chyuta Shadjama Nishada (243/128) Suddha madhyama and Shadjama are the protective swaras to Nishadha Gandharas as their abodes. That is how the description of "SARVONNATA SAJJANA MANASA NIKETANA" is most appropriate in this context. 'Sarvonnata / Sajjana / manasa' means Bhaktas. Niketana means Abode. The Lord is in the abode of the minds of Bhaktas.

The structure of the composition

The structure of the Keertana 'Sadhinchene' like the other Pancha Ratna keertanas is like a Thana Varnam with Swara Sahityam.

It has the pallavi - 'Saadhinchene O Manasa' and the - Anupallavi - Bodhinchina, and as many as 9 charanas, the first chaaranam being "Samayaaniki - thagu maata laadene".

This keertana is full of Raga Ranjaka prayogas. It helps the student to acquire and understand the Raga - Bhava well. Its tempo is Madhya - Druta (Medium-fast). One can increase the speed a bit faster but it cannot be slowed down which will be detrimental to the Raga Bhawa.

The Procedure of singing

The traditional way of rendering the first charanam of this keertana cannot be accepted scientifically and rationally. The first charanam "Samayaaniki Thagumaata laadene" is being considered as second pallavi or Ettugada pallavi and the rest of the charanas are made into Chitta swaras (with sahityam) attached to the first charanam 'Samayaniki' instead of to the pallavi 'Sadhinchene'.

The meanings of the words of all the charanas are directly connected to the pallavi "Sadhinchene". They are not connected to the first charanam "samayaniki". Therefore it is appropriate to sing the pallavi "Sadhinchene" after every charanam. The author of this monograph is of the opinion that Tyagaraja intended it to be sung in the same way as explained above. There are quite a few scholars who share the same opinion in this regard.

Through out the keertana perfect Swara Sahitya intonation is maintained, except in one or two places, where the 'Sahitya Artha' is disturbed. (due to the swara frame not fitting the syllables of the lyric)

For example : -

In the charanam the passage is as follows

DDP, DDP, DSS.

Paranaa, riso, daraaja - wrong intonation is the outcome.

para, Naree, Sodara, + Aja is the correct intonation.

If this passage is sung as above, there is no distortion of the meaning of the sahityam, and the correct intonation prevails.

Tyagaraja's greatness is apparent throughout this keertana. He uses his own original epithets to praise and describe Lord Rama as in the 6th, 7th & 8th charanas.

PALLAVI

SAADHINCHENE O! MANASA

Saadhinchene	=	Torture, To be obstinate, to cling to one purpose.
O ! Manasa	=	O ! Mind O Mind ! Lord Krishna achieved (Whatever he wanted to achieve).

Tyagaraja is addressing his own mind chiding Krishna in a complaining tone. This is a statement, complaining Krishna's attitude. The sentence is only half complete.

Together with the traditional Sangathis, the Pallavi represents 'Akshiptika' of Arabhi Raga. (The 'Pakad') The Pivotal phrase of the Raga is rendered in the opening sangathi and the raga is established.

ANUPALLAVI

BODHINCHINA SANMAARGA VACHANAMULU

BONKU CHESI THAA PATTINA PATTU -

Bodhinchina	=	What he (Krishna) preached
Sanmaarga	=	Sat + marga = Righteous+path
Vachanamulu	=	Teachings, scriptures
Bonku + chesi	=	Contradicting, belying
Thaa + pattina + pattu	=	(What he) wanted, (confining himself to his dogma) + (dogmatically) what he was insistent on.

Pallavi and Anupallavi together complete the sense. Sri Krishna, not following his own preachings and teachings (in Bhagavat Geeta) achieved what he wanted to achieve, sticking to his dogma.

Musically this is an extension of earlier Akshiptika of the pallavi, the raga display is further extended stretching it to (Tarasthayi), the Upper octave.

Tyagaraja is chiding that Krishna is unkind to him, to his own parents, and to all his other Bhaktas, deliberately acting Indifferently to achieve some thing (the target nobody knows) he wanted to achieve, against his own preachings in his "Geeha". He is dogmatically determined to torment, to give pain and trouble to his faithful Bhaktas. Thyagaraja is unable to comprehend what Krishna hopes to achieve by this. Krishna has become an engima to Tyagaraja.

Meaning - All the Vēdas pureness, and Agamyas and Sastras together could not even find out the feet of the Lord. Then they all started to pray, plead, beg and implore.

FIRST CHARANAM

SAMAYAANIKI TAGU MAATALAADENE

Samayaniki	=	For the occasion, Situation
Tagu + Maatalu + Aadene	=	Befitting + Words, utterances + spoke

Lord Krishna acted and spoke different things in different situations, with out consistency.

Krishna is not consistent in his actions or in his speech. He is not consistent with his own preachings in his Bhagavatgeetha. Tyagaraja, upset with frustration, starts nagging Sri Krishna that he is a liar and a tantaliser. Tyagaraja goes on giving examples in the subsequent charanas of the Keertana of how Krishna is unkind to all his Kith and Kin, near and dear and to himself (Tyagaraja) and to other Bhaktas.

SECOND CHARANAM

DEVAKI VASUDEVULA NEGINCHINATU

Devaki + Vasudevulanu	=	The names of the real mother
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Eginchina + Ätu

= Teasing, troubling + as in.

Sri Krishna gave trouble to his real parents Devaki and Vasudeva, Indirectly, when they were in jail. Krishna, silently, enjoyed the love and comforts from his foster parents Yasoda and Nanda.

Devaki and Vasudeva, during their previous birth as Adithi and Kasyapa, prayed for Vishnu to be born as their son in the next birth, thinking that they would have the monopoly of Lord Vishnu's presence and love. Vishnu granted their wish and prayer. Vishnu was born as Krishna in this birth but denied the desired pleasure to them. When they were in jail longing for him, he was with Yasoda and Nanda comfortably, ignoring the torture of his parents. Tyagaraja knew that Krishna was paramaatma himself. Could he not have helped his parents? If he thought for a moment of their release from jail, he could have got them out of jail in a moment. In the Krithi "Adigl Sukhamulu" Tyagaraja gives many examples and accounts of how bhaktas did not get their wishes and desires fulfilled by asking the lord.

Tyagaraja finds fault with Krishna for his indifference to his parents. This is what is "Eginchuta". To torment.

In our tradition, the mother is more important than father. That is why and to show the higher place and importance of the mother, there is an elongation for six Akshara Kalas on Devaki on Panchama, where as Vasudeva is on Madhyama for only two Akshara Kalas.

P, „ :: P, MGR,

MGRR

DE.... VA KI.

VASU.

THIRD CHARANAM

**RANGESUDU SAT GANGA JANAKUDU SANGEETHA
SAAMPRAAAYAKUDU**

Rangesudu

= Ranganatha Swamy,

Paanduranga swamy. He is the Lord of this play field i.e. earth.

Sat + Ganga + Janakudu

= The father of the plous Ganga.

Sangeetha + Sampradaayakudu

= Mentor of Traditional music.
Perpetuator of good music.

You are the father of Ganga. (Ganga is believed to have been born from the feet of Lord Vishnu). You are the perpetuator of good music. The pious Ganga is said to have been born from the feet of the Lord of Vishnu. "Vishnu Paadodakam paavanam Subham." This mantra is read when Teertham is given in Temples. By slipping one spoonful of the holy water that comes from the feet of the Lord Vishnu, one will get purified and gets auspicious things.

It is the Lord who maintains the celestial character of spiritual music. That is why and how the music, classical music - devotional music, the absolute music - is divine. Music without bhakti is no music at all. It is noise. Music devoid of Bhakti and sampradaya is used by some musicians of mundane character to provoke the lower and base instincts of men. They exploit ignorant men by producing and exposing them to base music to get popularity and wealth.

Sri Krishna was an adept in playing flute, the very first wind instrument. When he was playing on flute the divine and sweet music, the wild animals, the birds, the creatures and the human beings alike in the entire nature were listening to it spell bound and with rapturous attention.

That is the kind of mastery of the Lord over music.

That is why Tyagaraja described him as Sangeetha Sampradaayakudu.

D, D., SS., RR., SRM

Sangeetha Sampradaayakudu

Look at the way "Sangeetha" and "Sampradaayakudu" are composed. There is musical as well as rhythmical grace in the phrase. There are two pairs of Samvads with Shadja Madhyama Bhava and one Akshara Vinyasam (offBeat) ending off with 3 Aksharas. Krishna is not only the Jagadguru in vaidika dharma, but he is also Jagadguru in music. (Sruti & Laya) Two consonants and off beat rhythm suggest the comprehensive music.

A small episode is narrated to say that Krishna was a great master in music. It also narrates how he dispelled the pride of Narada, who had a very high opinion of himself as a master of music.

Krishna took the sage Narada for a walk. On their way they encountered some disabled human beings with mutilated limbs. They were moaning and weeping with pain. The sight looked ghastly. On enquiry it was found that all of them were the personifications of raagas incorrectly rendered by Narada.

Sage Narada in his ignorance, disfigured all the raagas by his faulty singing. Sri Krishna again sang all of those raagas adhering to Sampradaya and made those disfigured raagas regain their original forms. Narada was ashamed of his ignorance.

FOURTH CHARANAM

GOPI JANA MANORADHA MOSANGALEKANE GELIYU JESEVAADU

Gopi + Jana	=	The cow-herd damsels.
Manoradhamu	=	wishes, aspirations
Osanga + Lenkane	=	Without fulfilling, instead of giving, granting /
Geliyu	=	Made fun of them
Chese + vauu.	=	Ridiculed, mocked at

Tyagaraja complains that Krishna, without fulfilling the aspirations of his devoted, cowherd damsels of Brindavana Gopis made fun of them. He mocked at them. What kind of a lover was he?

Gopis were the greatest devotees of Krishna. In fact they had been the Saints in Tretaa Yuga, who met Sri Rama and expressed their desire to embrace him. (Sri Rama is described as "Pumsam Mohana Roopaya" He made even the men infatuated with his handsomeness). Sri Rama promised that their wishes would be fulfilled in Dwaparayuga. As a result they were born as Gopis and Sri Rama took the form of Krishna. But Alas ! It looks as though he did not keep his promises to them. Gopis were jeevatmas. Krishna was Paramatma. Tyagaraja placed himself in the position of Gopis and pleaded for them. This is Madhura Bhakti.

This charanam begins with D,D, PD PP, DP MM, PMG RR, R, M MP, P, S, RM.

The descent is methodical with pairs of notes, DD/PP/MM/RR/R,MM/P,P. These phrases consist of (janta swaras) pairs of notes which suggest that Sri Krishna was always with Gopis. No force could separate them. Because they were prakriti and Purusha. Janta Swara Prayogas are Raga Ranjakas in Arabhi. Here the philosophy of jeevatma paramatma Anusandhanam is implied.

FIFTH CHARANAM

**VANITALA SADAA SOKKA JEYCHUNU MROKAA JESE
PARAMAATMUDADIYUGAACA. YASODA THANAYU DANUCHU
MUDAMBUNANU MUDDU BETTA NAVVU CHUNDU HARI.**

Vanitala + Sadaa	=	The Gopis + Always
Sokka + Jeyuchunu	=	Satisfying, Resting with a sense of fulfillment; Enchanting.
Mrokkajese	=	Made the gopis prostrate and surrender
Paramaatmudu + adlyugaaka	=	The Lord + moreover
Yasoda + thanayudanchu	=	Yasoda, taking him to be her son
Mudambunanu	-	with joy
Muddu + betta + navvuchundu + Hari	=	When kissed + smiling + Krishna

Tyagaraja observes that Krishna gave the Gopis utmost satisfaction by his Divine and enchanting presence, by sporting and music. He also made them surrender to him and prostrate before him. Krishna pretended as though he was the real son of Yasoda, (Keeping Yasoda in darkness), though he knew that he was the son of Devaki and Vasudeva. Actually he was nobody's son. He was birthless and eternal. This is the reality. All other things are Illusion (Maaya).

When Yasoda hugged Krishna and kissed him, he was smiling, revealing the whole universe to Yasoda making her dumb-founded with wonder. He was "HARI" himself. The simple utterance of "HARI" would dispel all the sins.

The Sahityam "Vanitala Sadaa" has got perfect swara intonation. DPMPDS. The Swara notation for the wording "sokkajeyuchunu mrokka jese" descends slowly from higher S to lower S to suggest how the Gopis rested their minds with satisfaction and prostrated at the feet of the Lord. This is called 'Sound echoing sense'. 'Naada alankara' or 'Sangeetha Alankara'.

When we sing "paramaatmudadiyugaaka" the swaras display the sahityam so marvellously synchronised with intonation of the words. There is a pause after the wording 'Adlyugaaka', at the Adhara shadja and the following passage continues :

'Yasoda Thanyudanchu, Mudambunanu Muddu betta navvuchundu Hari'

Here again the Intonation at the pause on the fundamental note is clearly depicted.

The romantic smile is clearly depicted here, in the swara patterns of the sahitya. "Mudambunanu DR, RSS the elevated pitch expresses "Mudamu" Joy.

In all these five charanas, It is full of 'Ninda Sthuti. The next three charanas (VI, VII and VIII) are full of praise of the Lord with many epithets coined by Tyagaraja.

SIXTH CHARANAM

**PARAMA BHAKTA VATSALUDU SUGUNAPAARAARUNDAA
JANMA MANAGHUDEE KALI BADHALA DEERCHU VADANUCHU
NE HRIDAMBUJAMUNA JOOCHUCHUNDAGA**

Parama + Bhakta + vatsaludu	=	The utmost , Absolute + Devotee + Protector, affectionate.
suguna + paaraavaarundu	=	Virtuous + Ocean
AA Janmamu + Anaghudu	=	Throughout life devoid of sins; faultless.
Ee + Kalibaadhala + Teerchuvadu	=	This + troubles of Kalipursuha + dispeller
Anuchu + Ne	=	Thinking + myself
Hrit + Ambujamuna	=	Heart + lotus
Joochuchu + Undaga	=	While beholding, Look forward, hoping + waiting

I was hoping in my heart, that he would protect his absolute devotees with filial affection. He is the ocean of virtues. He is devoid of sins all through his Avataara. He is dispeller of the troubles of Kaliyuga. But he does not come forward to confirm and prove it.

O Lord ! in Kali Yuga, the righteousness (Sanaatanadharma) and virtue have no place. We believe in dharma and virtue and practice them scrupulously. We have no place and we can not thrive without your protection. I look forward always for your protection as you are known as the protector of your Bhaktas, as the ocean of virtues, and as the dispeller of the troubles of Kali Yuga.

The Swara - Sahitya intonation is ideally composed in this charana.

Aajanmamanaghudee - Kall - Baadhala - Deerchu - Vaadanuchu Ne
Hridambujamuna Joochuchundaga.

Here, the music steadily goes up to upper Ri and comes down with a perfect intonation like a speech emotionally charged and delivered with rousing feeling from the inner self.

From VI Charanam, Tyagaraja swamy starts to praise the Lord. He stops tantalising the Lord with the V Charanam.

SEVENTH CHARANAM

**HARE, RAMA CHANDRA, RAGHUKULESA, MRIDUSUBHAASHA
SESHA SAYANA, PARA NAARI SODARA AJA VIRAAJA
TURAGARAJA RAAJA RAAJA NUTHA NIRAMAYA APAGHANA,
SARASEERUHADALAAKSHA ANUCHU VEDUKONNA NANNU THAA
BROVAKANU.**

Hare	=	Dispeller of sins, Vishnu, Rama, Krishna etc. All the Avataaras of Lord Vishnu.
Ramachandra	=	Sri Rama
Raghu + Kula + isa	=	Lord of Raghu dynasty
Mridu + su + bhaasha	=	soft and sweet + spoken
Sesha + Sayana	=	(On) Serpent + Reclining
Para + naari + Sodara	=	other + women's + brother
Aja + Viraja + Thuraga	=	Birthless, self born + eagle, kind of Birds, Garuda + Vehicle, horse
Raja, Raja + nutha	=	kings of kings, emperors + Praised by
Niraamaya + apaghana	=	Healthy, sound, flawless + body, fore

Saraseeruha + dala + aksha	=	Lotus + petal + eyes
Anuchu + vedukonna	=	With the above epithets + praying
Nannu + thaa + brovakanu	=	Me + he, the Lord + without protecting.

Tyagaraja prays the Lord with his own coined original epithets.

Oh I Lord Sri Rama I I sang your praise in different ways. You are the dispeller of sins, Ramachandra, the Lord of Raghu dynasty. You are soft and sweet spoken. You recline on the thousand hooded serpent. You treat all women except your wife and mother as your sisters. You are self born and birthless. You have the king of the birds eagle as your vehicle (Garuda Vaahana). You are praised by all kings. You have a flawless form. Your eyes are as beautiful and large as the lotus petals. But the fact remains that you are not moved. You do not protect me and you did what you wanted.

The swara sahitya intonation is perfectly maintained throughout except at one single place "Paranari.....", which is already commented upon earlier in the Introduction.

EIGHTH CHARANAM

**SRI VENKATESA SUPRAKAASA SARVONNATA SAJJANA
MAANASA NIKETANA KANAKAAMBARA DHARALA SANMAKUTA
KUNDALA VIRAAJITHA HARE YANUCHU NE POGADAGA
TYAGARAJA GEYUDU MAANAVENDRUDAINA RAMACHANDRUDU**

Sri Venkatesa + Suprakaasa	=	Sri Venkatesa + Bright shining
Saravonnata + Sat + Jana + Maanasa + Niketana	=	The highest placed, the greatest + Virtuous people (Bhaktas) + minds + abode
Kanaka + Ambara + Dhara	=	Golden attired
Lasat + Makuta + Kundala	=	Brilliant + Crown + ear ornaments

Viraajitha	=	Shining
Hare + Anuchu	=	O Hari I Thus saying; Repeating
Ne + Pogadagaa	=	When I praise
Tyagaraja + Geyudu	=	Lord Siva + the song personified Sung by Tyagaraja.
Maanava + Indrudu + Ayina	=	Human being + Lord Indra + being, The Lord of men.
Raamachandrudu	=	Sri Ramachandra

In this charanam also Tyagaraja praises Sri Rama. Surprisingly, when he is praising in these charanams, he mentions Sri Rama instead of Krishna. It is observed that he is conveniently criticising Krishna and praising Rama. How partial Tyagaraja is? How jealously he is disposed towards his Lord Rama?

O Lord I You are Sri Venkatesa. You are shining. You abode is in the minds of the greatest Bhaktas. Their minds always dwell in you. You are golden attired. You have brilliant and shining crown and ear ornaments. You have taken the highest form of human beings, the prince. (Naa vishnuh prithvi patlhi). You are the embodiment of praising melody of Lord Siva. (You are no other than my song). Here is a pun on the word Tyagaraja - The composer Tyagaraja and the Lord Siva also. (Tiruvaarooru Tyagaraja Swamy). You are the form and content. You are the spirit of music, you are the Lyrical beauty of my song. You are my song itself. You are my Lord Ramachandra.

It is said that in Kaliyuga, the only Lord is "Venkatesha" and none else. "Kalaau Venkata Nayakaha".

NINTH CHARANAM

SADBHAKTULA NADATHALITLANENE
AMARIKAGAA NAAPOOJA KONENE ALUGA VADDANENE
VIMUKHULATHO CHERABOKUMANENE - VETHA GALGITHE
THALUKOMMANENE
DAMA SAMAADI SUKHA DAAYAKUDAGU SRI
TYAGARAJA NUTHUDU CHENTA RAAKANE

Sat + Bhaktula	=	Good + devotees
Nadathalu + Itlanene	=	Conduct + Should be thus, he said.
Amarikaga + naa + pooja + konene	=	Willingly in a nice manner + my + worship + accepted, he accepted my worship.
Aluga + Vaddu + Anene	=	Angry + Should not be + advised. He advised me not to be angry with him (the Lord) any more.
Vimukhulato + cherabokumu + anene	=	Non believers, Atheists + do not be friendly + he advised. He advised me not to go near non-believers, atheists.
Vetha + galgithe	=	Misery, pain, difficulty, trouble + if occurs
Thalukommu + anene	=	endure, bear + advised. Lord Sri Rama further advised me to bear with troubles.
Dama + Sama + Adl + Sukha	=	Austerities, fortitude + tranquility etcetera + Happiness
Daayakudu + Agu	=	giver, bestower: Sri Rama is the bestower of Austerities, fortitude, tranquility and there by happiness.

Sri Tyaagaraja + nuthudu + chenta + raakane = Tyagaraja swamy (Siva) +
praised + near + without coming.

Sri Rama appeared before Tyagaraja in human form, granting Tyagaraja swamy his divya darshanam, but from a distance and with out coming near Tyagaraja Swamy. Sri Rama gave him some advices also.

Satisfied with the devoted worship and praising of Tyagaraja with many attributes in 7th & 8th charanas, Sri Rama further advised Tyagaraja to endure the pain in troubled times. Sri Rama, also promised that he would bestow upon him the powers of austerities, tranquillity and happiness.

Sri Rama (Sri Krishna) could not bear the criticism and nagging of Tyagaraja any more, appeared before Tyagaraja and spoke and advlsed him. He accepted Tyagaraja as his bhakta. Sri Rama approved the virtuous conduct and worship of Tyagaraja and advised him that he should not be angry with him (Sri Rama). Sri Rama advised Tyagaraja not to make friends with atheists. Lord Sri Rama bestowed upon Sri Tyagaraja the powers of fortitude, self restraint and firmness of mind and Tranquillity It is quite evident that Sri Tyagaraja Swamy had Sri Rama's divya Darshanam in human form, that he heard Sri Rama speak out his advices to Tyagaraja Swamy, and that Tyagaraja worshipped Sri Rama from a near distance in a fitting manner.

After he had Sri Rama's Darsanam Tyagaraja became satisfied and he achieved what he wanted. He had Sri Rama divya Darshanam.

When Tyagaraja completed this eternal song he became a realised soul by the Divya Darsanam of Sri Rama.

In this composition the word 'Sadhana' is used with its different meanings by Tyagaraja.

Sadhana	=	To practise
Sadhana	=	To achieve
Sadhana	=	To nag, to tantalise, to, complain, to criticise, to persist.
Sadhana	=	To torment, to torture

Tyagaraja rendered Sadhana at Sri Krishna that he (Krishna) tormented and gave pain to his parents, Gopis, and his Bhaktas and Tyagaraja himself.

Tyagaraja realised at the end of this composition that he was not right. He felt guilty. He in his fit of illusion (Maya) got frustrated and became angry and thereby lost balance and poise. He started nagging Krishna. But it worked wonders, Tyagaraja got Sri Rama's Darsanam. He received commendings and commandments from Sri Rama.

Rama (Krishna) being the Paramatma - the Supreme and the infinite, knows his bhakta's minds well. He cannot be unkind to his bhaktas.

The actual truth is that mortals act ignorantly and on their own. They reap and experience the reactions for their own doings either good or bad.

The paramaatma, The Supreme is only a witness (Sakshi). A witness to every thing that happens. Krishna cannot be branded as guilty. But it is our ignorance to call him indifferent and un-responsive. In the present context Krishna was so kind and understanding that he could not see the agony of Tyagaraja any longer. He immediately responded to the prayers of Tyagaraja.

The Lord's acts and utterances seem and look enigmatic and mysterious for superficial thinking of ordinary people, possessed by illusion and ignorances. It requires insight, intuition and spiritual approach and thinking to understand the Lord, and his actions. Here, means are not important but the end.

At the end, the bhaktas win, they achieve Victory.

Krishna subjects his bhaktas to various perilous and turbulent tests. At the end the Nija Bhaktas (True devotees) would come out like polished gems, shining with their inner light.

'Ninda stuthi' is the ultimate weapon of the real Bhakta. With that the Lord would come round and bestow desired boons upon his devotees.

KANAKANA RUCHIRA
VARALI RAGAM - ADI TALAM
FOURTH PANCHARATNA KIRTANA

This is the 4th Pancharatna Krithi of Sri Tyagaraja Swamy.

The significance and uniqueness of this Jewel Krithi is that Tyagaraja composed and sang this Krithi spontaneously in ecstasy and in spiritual emotion, soon after he had the Divya Darshanam of Lord Sri Rama, and moments after his composing the last charanam of the 3rd Pancharatna Krithi, "Saadhinchene". Tyagaraja was now a fulfilled man. He was overwhelmed with Sri Rama's divya darsanam.

In this Krithi Tyagaraja gives a detailed description of Sri Rama as a child, as young man, as the prince, as visualised by Sita devi as bride, as visualised by Sita devi under the Ashoka Tree in Lanka during her distress over the unbearable separation from Lord Rama, as visualised and worshipped by the Celestial Gods like Shiva, Paarvathi, Aanjaneya, Indra and as visualised by saints Naarada, Paraasara, Suka and Shownaka.

Tyagaraja Swamy quotes these Gods and Seers as witnesses who can vouch for his spiritual experience of the divya darsanam of Lord Sri Rama.

"Kanagana Ruchira Kanakavasana Ninnu"

Tyagaraja starts this krithi with this opening statement in pallavi. Whenever he wants to emphasise his belief, faith and conviction, he sings the statement on or above the 'Tara shadyamam'. 'Kanagana' and 'Dinadinamunu' are examples.

O ! Rama, to see you again and again is a divine experience, which is sweet like (Amritha) the Nectar by which my soul gets spiritually enlightened and my joy gets enhanced every time that I see you. "KHSANE KSHANE YAN NAVATAAMUPAITI TADEVAROOPAM RAMANEEYA TAAAYAÄH". It means that 'A real beauty inspires newer tastes every moment in the beholder'.

Tyagaraja perceives Sri Rama as child and as intimately as Kowsalya and Dasaratha saw him. Sri Rama here is "Kowsalya Rama" and "Dasaratha Rama". "Paalugaru Momuna Apaara Mahima Tanaru".

Tyagaraja perceives him as an young Prince (Raj Kumara) and as a handsome and romantic youth full of vigour and grace as Seetha saw him with her large eyes with side long looks.

Here Sri Rama is Kalyana Rama, Seetha Rama and Janaki Rama. "Seetha Ora Kannula Jooche Ninnu".

Tyagaraja describes Rama as the handsome Prince with magnificent shining crown and with diamond necklace.

Here Sri Rama is Raajaa Rama. He is Suruchira Klreetadhara, which is Manimaya Maalalankritha.

Tyagaraja visualises Sri Rama as Sri Hari himself as young Dhruva perceived him.

"Sriharini Dhyaninchl sukhiyimpagaleda"

In SUNDARAKANDA Sri Anjaneya describes Sri Rama to Seetha Devi to prove his identity and to instill confidence In Seetha, who, while listening to the description of her Lord Sri Rama by Sri Hanuman, remembers the days of their sweet love and is overwhelmed with grief and is depressed.

Tyagaraja could visualise Sri Rama as Seetha Devi visualised him in her state of long separation.

This incident is movingly depicted by Tyagaraja as though he could read the feelings of Seetha Devi and was present at the site and heard Sri Hanuman's description of Sri Rama as though he witnessed the whole episode.

Tyagaraja, by the grace of his Lord Sri Rama, was endowed with the divine power of reading the feelings of other Bhaktas about Sri Rama. Tyagaraja was envious of the other bahaktas vision of and nearness to Sri Rama. He tortured himself in penance for a vision of Sri Rama. He ultimately achieved his desire to see and feel Rama as intimately as the heavenly gods like Shiva, Paarvathi, Indra, Dasaratha, Kowsalya, Sita, Naarada, Druva, Suka, Shownaka etc., saw and felt of Sri Rama.

"Kana Gana Ruchi Raa"

Ruchi means Light and also Taste.

Ruchi - Kanthi, the light

Sri Rama is the light of spiritual knowledge.

He is the divine enlightenment.

He is sweet as NECTAR (Amritha).

By his vision one gets IMMORTALITY (Amritatwa)

If any mortal has the fortune and the divine blessing to have the Sri Rama Saakshaatkaaram, he becomes immortal.

Tyagaraja experiences Sri Rama's effulgence (Ruchi) through his eyes and also taste through his tongue all at the same time. His Manasika guru, Bhadrachala Ramadasa, sings that utterance of Sri Rama's name is sweet : - "Sri Rama Nee Nama Menta Ruchira, Eni Ruchira"

Sri Hanuman says that Sri Rama's "Naama" is sweeter and more powerful than Sri Rama himself.

Tyagaraja draws inspiration "Nama Ruchi" from his ideal teacher (guru) Bhadrachala Ramadasa.

The celestial Lord Tyagaraja Swamy The Presiding deity of Tiruvarur, according to Sadguru Tyagaraja of Tiruvayooru, is "Rama Nama Rasikudu" KAILASA SADANUDU.

It may be mentioned here that Our Sadguru Thyagaraja, the composer of these Pancharatnas was named after the TIRUVAROORU THYAGARAJA SWAMY.

"Pibare Rama Rasam Rasane" sings Sadasiva Brahmendra Saraswati, who is also Tyagaraja Swamy's guru and mentor in philosophy.

Tyagaraja sings in another krithi, "Inta Sowkhyamani Ne Cheppa Jala, Ento Emo Evariki Telusunu".

"Smarane Sukhamu - Rama Nama Smarane Sukhamu - Narudai Puttinanduku" Thus sang Tyagaraja in Janaranjani Ragam.

1. The Sweet taste of chanting of Rama's name is experienced through the tongue - NAMA RUCHI

2. The love of taste of Sri Rama's presence is experienced through the eye - DARSANA RUCHI

3. The aesthetic taste of listening to the chanting of Sri Rama's name is experienced through the ear - SRAVANA RUCHI

4. The touch of Sri Rama's feet is experienced through the hands - SPARSA SUKHA

5. The fragrance of Sri Rama's countenance is experienced through the nose - AGHRANA SOWKYA

All these (Jnana Indriyas) sense organs at once know and feel and experience the divine love of Sri Rama. They work together. They become one in experiencing Sri Rama's Naama Amritha, Darsana Amritha, Sravana Amritha, Sparsa Amritha and Aghraana Amritha.

All these sense organs forget their individual faculties and transcend their limitations and get to the centre of unified field. They identify themselves with their Antaraatma

and thereby merge into Paramaatma. That is Nirvana. That is Moksha. In that state there are no two. There is only one. It is "Adwaita" "soham" or "Twamevham" Sthiti. It is non dual state. "Tatvam Asi".

Actually the one who experiences these feelings is the Atma. These experiences lead the Atma to "Paramatma - Alkyaanusandhaanam" - "Identifying with the intimate" in four different stages. They are

1. SALOKYA 2. SAMEEPPYA
3. SAROOPYA and 4. SAYUJYA.

Sadguru Tyagaraja has got the greatest quality of sharing his knowledge, his experience with Rama. His music excellences and his immortal compositions with the deserving and the desiring.

He divided his students into several groups, according to their individual taste, talent and grasping power.

He taught all of them compositions - Difficult krithis to the more gifted and easy krithis to the ordinarily talented group and still easier to the less talented.

But he never discarded any disciple who came to him to learn.

That is why we find his krithis are the most popular today.

Some of his compositions are simple but effective, easy but interesting, plain but replete with Raga Bhava.

Some of his compositions are tough, difficult and intricate in form and in content.

They are intended for the highly gifted few.

Varali Ragam and Kanakana Ruchira are intended for committed and gifted musicians with intensive learning, hard practice and experience.

Today, there is a sentimental taboo attached to Varali Ragam and Kanakana Ruchira Krithi, namely, that it should not be taught by the teacher to his disciple.

The underlying fact is that the students at the graduate level would not be able to comprehend it in its subtleties. Post graduate level gifted students will be able to learn it by simply listening to the krithi once or twice from their Guru or from a Senior Vidwan.

This belief started with the krithi "Kanakana Ruchira" and slowly extended into the Raga Varali itself. The superstition is that, if this krithi or this raga is taught, the teacher and the taught will become separated with misunderstandings. This belief is unfounded.

But now-a-days this wrong belief is losing ground. Similarly Mangalam krithi also is not taught for fear of discontinuance of learning. Ahiri Ragam is not rendered before meal, lest the singer should miss it. My gurujee did not want to teach me mukhari Ragam. He said "Why weeping Ragam". Mukhari produces "Karuna Rasa" Its bhava is "Soka".

But, In reality, Ahiri Ragam is so sweet and satisfying that we can skip the meal if we listen to the sweet Ahiri.

LAKSHANA OF VARALI RAGA

Varali Ragam is a subtle Ragam. It has got a character of its own. Its picture is clear. It is scholarly and difficult to negotiate. Its Gandhara is significant. It is Sadharana Gandhara but, one sruthi less in terms of sruties. It can be called as Komala Sadharana Gandhara. 32/27 is its frequency. It occurs in many of Varali prayogas. However, In a few prayogas, sadharana Gandhara also appears. Its swarasthanams are: -

S | R | - | G | - | - | M | P | D | - | - | N | Ś

Some scholars are of the opinion that Varali is the (Janya) derivative of Jhala Varali (with Sudha Gandhara) 39th Melakarta. In the opinion of this author it is not right. Sudha Gandhara (Chatusruthi Rishabam) should be sung as a pure note. It should not be given even a small shake or an oscillation. The moment Sudha Gandhara is given an oscillation it becomes Saadharana Gandhara and ceases to be Sudha Gandhara.

In Varali, Komala Sadharana Gandhara is rendered with a small beautiful kampitha which is the 'pakad' and Ragaranjaka or Amsa Prayoga of Varali. Without the Kampitha of Gandhara Varali Raga bhava is not established.

'P M G, R' & 'S N G, R' are the two prayogas

Therefore, it is evident that Varali is the Janya of Subha Panthavarali and not Jhaala varaali.

The meaning of Varali :

VARA + ALI = The unique bee, Bumble bee.

The sound of the bee is like the 'Jhankaara Naada' of the Mandra Shadja of the Tambura. The bee by its constant and continuous sounding can effect the

metamorphosis in the beetle. It is mentioned in our scriptures as "Bhramara Keetaka Nyaayam".

The true student of music will shape into a 'Vidwan' by listening to his Guru's music constantly.

There is another meaning for Varaali.

VARA + ALI = Boons + Many, Many Boons, a bunch of boons & blessings.

To be able to sing is a boon and to be able to sing Varaali Ragam is equal to a bunch of boons.

The experience of singing Varaali Ragam is like visualising Sri Rama after a severe penance.

Thyagaraja had the Divya Darshanam of Sri Rama the hard way. The ability to sing Varali Ragam or to compose a great krithi like 'Kanagana Ruchira' is also acquired only by severe practice (saadhana). The experience is purely personal, both Sri Rama Darshanam and Varaali Raga Darshanam. It is 'Swaanubhava Vedyam'.

Therefore, in a nutshell, the inference is that Varaali Ragam identifies itself with Sri Rama Darshanam.

Hence the propriety of choosing Varali Ragam for this unique krithi of Kanagana Ruchira with Sri Rama's divine description is justified.

Sri Rama is kanagana ruchi. Beauty to the eye.

Varali is vinaga vinaga ruchi. Beauty to the ear, i.e. sweet. It is sweeter and sweeter every time the more one beholds and every time the more one hears.

Dinamu dinamu - day in and day out.

Jnanayoga is Varaali Raagam ; Bhaktayoga is the Krithi - The Text.

Varali Ragam produces serenity and hence suited for meditation.

This composition is in slow tempo and is set to Two Kalaas Tempo (chouka) of Adi Talam. (Each Kriya is put in two divisions for convenience). It runs 4 Aksharas for kriya.

This composition is in slow tempo. There is scope for rendering rich and subtle Gamakas in the Sangathis. This composition is better suited for individual singing rather than collective singing, because of its nuances. Yet it is a sentimental practice to sing it in Brinda Gaanaa as in the case of other Pancha Ratna Krithis. But the fact remains that this composition is best suited for solo singing. In Tiruvayyur or else wherever Pancha Ratna Keertanas are rendered in Group, when the turn of the singing of this

krithi comes there are many dropouts. Because it requires expertise and specialisation and scholarship with subtle knowledge. This krithi is most difficult of all the Pancha Ratna Krithis - and equally the Raga also.

After learning this composition along with the swaram thoroughly, we can avoid singling swaras to enrich the composition with the right Gamakas and with an individual approach. While it is sung in Group singing the swaras should be sung. While it is sung individually the swaras need not be sung for the charanas.

For example - take the Padavarnam of maha Vaidyanath Iyer's Kambhoji "PANKAJAKSHI" in Adi Talam or Sri Raghuvara Aprameya in Kambhoji Ragam Adi Talam of Sri Tyagaraaja. In both the cases, the swaras singing mars the richness of these compositions. Some musicians sing the solfa notes for Sri Raghuvara's pallavi, Anupallavi and charanas, and they also teach them to their students. This practice is detrimental to the original grand structure of the composition. If we sing only the Sahityam (and not the swaras) justice is done to the composer and the composition.

But while learning 'Kana Kana Ruchira', one will have to learn the swara and sahitya regularly and systematically to achieve accuracy.

Especially while 'Kana Gana Ruchira' is rendered by group of Vidwans, perfect UNISON and understanding among them is possible only if the Swaras are sung for the Charanas.

Swaras should be the guiding force of Sahitya. If swaras are not learnt, there is a possibility that musicians may slowly drift from original tune, in course of time.

In many ways and from many angles and view points, Varali Ragam is best suited for the Krithi 'Kana Kana Ruchira' and in describing Sri Rama in his many different stages, ages, and forms and as witnessed by many Bhaktas.

PALLALVI

KANA GANA RUCHIRA KANAKAVASANA NINNU

Kana + Kana + Ruchi + Ra	=	See + See + Taste
		O golden attired Sri Rama, every
		time one sees you, the
		experience is sweeter.

When it comes to the aspect of the music of the Pallavi, it is the introduction of Raga. The Anupallavi is the extension of the introduction (Akshiptika) of the Raga. The charanas are the different stages in the development of the Raga.

They are called Raga Vardhanis. There are 4 such stages (Raga Vardhanis) of Alapana namely, Pradhama, Dviteeya, Thritheeya and Chaturdha Raga Vardhanis.

FIRST CHARANAM :

PAALU GAARU MOMUNA SRI APAARA MAHIMA TANARU NINNU

Paalu + garu + Momuna + Apra = Milk + Oozing + face + infinite

Mahima + Thanaru + Ninnu = mysterious power + present + you.

'O' Rama ! Your face is milky. milk is emanating from your face. It has got abundant miraculous power. I am fortunate to have you before me, whose picture of childish innocence, sweetness and beauty shines with great splendor.

(O Rama - Baala Rama ; Kousalya Rama, Dasaratha Rama, Ayodhya Rama).

Tyagaraja is describing the Lord Sri Rama as a little child. "Palugaaru Momu" is an expression that describes the innocence of a small boy's face. And yet the child had (Apaara Mahima) abundant powers. Tyagaraja had the vision of the Child Rama. Tyagaraja imagined himself as Dasaratha and Kousalya. The parental love is pouring from his heart. The continuous swara flow of this charana suggests the flowing of Milk.

SECOND CHARANAM

KALAKALAMANU MUKHA KALA KALIGINA SEETHA KULUKUCHU NORAKANNULANU JOOCHE NINNU.

Kalakalamanu + Mukha + Kala + Kallgina +
Seetha + Kulukuchu = Shining + Face + impressive +
possess + seetha + Romantic

Ora + Kannulanu + Jooche + Ninu = slide long + eyes (looks) + seeing
+ you

Seetha, with shining countenance through romantic sidelong glances in appreciation towards your handsome self.

(Sringara Rama ; Seetha Rama ; Kalyana Rama - is depicted)

The beautiful Seetha with her shining face looks at your handsome figure out of the corners of her eyes with appreciation.

Tyagaraja is now describing Rama as a handsome youth. Tyagaraja in his imagination saw Rama and Seetha as a romantic celestial young couple.

The scintillating run of the swaras in sparkling combinations suggest the romantic expression of Seetha Devi on her face. There is a sound echoing sense in the swaras.

The entire song is running in slow speed (in vilamba kala) to enjoy the beauty of Sri Rama in a leisurely mood, as one would linger over and enjoy delicious dishes.

Tyagaraja is experiencing the heavenly beauty of Sri Rama and Varali Raga in a very slow pace. While he is doing so he is also making us feel and enjoy Sri Rama's beauty and the beauty of the Raga. We are experiencing the bliss of both Rama and Raga. Rama through raga and the Raga through the description of Rama.

In all the five jern compositions (Pancharathnas) this is the only composition that runs in the (vilamba laya) slow tempo.

Though the song is slow, the inner fabric is studded with subtle graces to make it interesting. It is slow but not bland, But electrifying.

THIRD CHARANAM

**BAALAARKAABHA SUCHELA MANIMAYA
MAALAALANKRUTHA KANDHARA SARASIJAAKSHA
VARA KAPOLA SURUCHIRA KIREETADHARA
SANTHATAMBU MANASAARAGA**

Bala + Arka + Abha + Su + Chela	=	early + sun + splendour + fine + Attired
Mani + Maya + Mala + Alankritha	=	Gems + full of + Necklaces + decorated
Kanthara + Sarasijaksha	=	Neck + Lotus eyed
Vara Kapola + suruchira + Kireetha + Dhara	=	Lovely + cheeks + Magnificent + crown + wearing
Santatambu + Manasara + Ninnu	=	Always + with my heart + You

'O' Rama ! Your golden attire has the splendour of the rising sun. your neck is adorned by a necklace which is studded with precious gems. Your eyes are blue and large like the lotus petals. Your cheeks are rosy and beautiful. You are wearing a magnificent Crown. When I gaze at you to my heart's content, the sight is sweeter every time.

Rama described thus always dwells in me. I am ever able to cherish you 'O' Rama.

Tyagaraja in this charana visualises Sri Rama as the handsome prince with a gem set necklace, a magnificent crown, Rosy cheeks and large eyes like lotus petals, and clad in golden attires and shining like the rising sun.

FOURTH CHARANAM

**SAAPATNI MAATHAYOW SURUCHICHE KARNA
SHOOLAMAINA MAATA VEENULA
CHURUKKANA TAALAKA
SRI HARINI DHYAANINCHI SUKHIYIMPAGA
LEDYA YATU**

Saapatni Maathayow + Suruchi + Che	=	Step - mother + Suruchi + by
Karna + Shulamaina + Mata	=	Ear + spear + word Blistering his ear, To burn with scathing words.
Veenula + Churukkana	=	In the ears + Piercing
Talaka + Sri Harini + Dyaninchi	=	Not able to bear + Srihari + to meditate upon
Sukhiyimpaga + ledya + Atu	=	feel happy + is it not ? + like that

Tyagaraja is depicting the episode of Dhruva (Dhruva Upaakhyanam) from Bhaagavatam. Dhruva was a small boy. Suruchi was his step-mother, the younger wife of his father, king Uttanapaada.

Once Dhruva went and sat on the lap of his father along with his step-brother, the son of Suruchi. Suruchi on seeing her step-son, Dhruva, along with her own son sitting on the lap of her husband, abused him and dragged him away from the lap of his father.

Dhruva could not bear the insult and immediately renounced the world, went to the Madhuvana forest and went into severe penance praying to Sri Hari. Sri Hari moved by his penance, appeared before him and granted him eternal, unchanging and celestial immortal position of the polar (Dhruva) Star on the horizon. It has become proverbial in our traditional saahityam and the daily life of Hindu religion as "Dhruva Nakshatra" for its celestial and eternal splendour.

Tyagaraja expressed his appreciation for the young Dhruva for his Bhakti.

Tyagaraja says that to see Sri Hari as seen by Dhruva is an experience of highest spiritual value. It is implied that Tyagaraja could see Sri Rama as Sri Hari and as visualised by Dhruva.

The swara arrangement in this charana conveys pathos in the beginning to suggest the occurrence of the insult of Dhruva and then the swaras rise slowly and come to stay in the upper octave like the Dhruva Star, which once more establishes the great power of Tyagarja Swamy.

This charanam is full of Karuna and Bhakthi rasas. Tyagarja pours out his heart with compassion and appreciation for Dhruva.

FIFTH CHARANAM

**MRIGA MADA LALAAMA SUBHANITALA VARA
JATAAYU MOKSHA PHALADA
PAVAMAANA SUTHUDU NEEDU MAHIMA DELPA
SEETHA TELISI VALACHI SOKKALEDA AA
REETHI NINNU.**

Mriga + Mada + Lalaama	=	A kind of deer + MUSK + Mark or dot (Tilak) put on the forehead
Subha + Nitala	=	Auspicious + fore-head
Vara + Jatayu + Moksha + Phala + Dha	=	The great + eagle Jatayu + Salvation + fruit + bestow
Pavamaana + Suthudu	=	The wind God's + son (Anjaneya)
Needu + mahima + Delpa	=	Your + celestial powers + when narrated
Seetha + Telisi + Valachi + Sokkaleda	=	(Rama's consort) seetha + learning your powers + her love for you + not enchanted?
Aa + reethi + Ninnu	=	The same way + you. (The more one sees you, the sweeter you are)

'O' Sri Rama ! You wear deer musk (Kasthuri Tilak) on your forehead. (Kasthuri is a natural perfume, comes out of one kasturi mriga musk animal) you have an auspicious fore-head. You bestowed upon Jataayu the boon of (moksha) salvation. (Jatayu the eagle, was an intimate friend of Dasaratha. He fought with Raavana in an attempt to prevent him from taking away Seetha Devi to Lanka and was killed in the duel).

When Hanuman narrated Sri Rama's greatness and his valourous deeds, his sweet utterances Seetha's love for Rama overwhelmed her.

Seeing again and again the Rama described by Hanuman to Seetha Devi, the Rama who bestowed salvation upon Jataayu, I find the sight sweeter every t

SIXTH CHARANAM

SUKHAASPADA VIMUKHAAMBUDHARA PAVANA
 VIDHEHAMAANASA VIHAARAAPTHA
 SURABHOOJA MAANITHAGUNANKA
 CHIDANANDA KHAGA TURANGA
 DHRUTARATHAANGA, PARAMADAYAAKARA
 KARUNAARASA VARUNAALAYA
 BHAYAAPAHAARAA SRI RAGHUPATHE.

Sukha + aaspada	=	Happiness + Abode - you are the abode of happiness.
Vimukha + Ambudhara + Pavana	=	Atheists (Those who dislike you) + Cloud + Wind ; You dispel the wind does the clouds those who deny you.
Videha + Manasa + vihaara	=	Saints + minds + dwell - You dwell in the hearts of saints who believe that they are not the body but, the spirit or Atma.
Aapta + surabhooja	=	Dear (friends those dear to you) + celestial tree - Kalpa Vriksha. you are the celestial tree which grants all wishes to those who are dear to you.
Maanitha + Gunanka	=	Respected + Virtuous qualities. You are identified by virtuous qualities that are respected. Your virtuous qualities are your ornaments.

Chith + Ananda	=	Mind + Bliss. Your mind always dwells in the heavenly bliss.
Khaga + Turanga	=	Bird (Garuda) Eagle + Vehicle. You have garuda the Royal eagle as your vehicle.
Dhrita + Ratha + Anga	=	To hold + the wheel. you hold the Chakra in your hand. He is Chakrapani, Chakri, Chakradhara.
Paramadayaakara	=	Very kind, very compassionate.
Karunaa + Rasa + Varunaalaya	=	Compassion + Kind hearted + Ocean - Your kindness knows no boundaries like the ocean. It is deep and large. You are the ocean of compassion.
Bhaya + Apahaaraa	=	Fear + Dispeller - You are the one who can dispel fear.
Sri Raghupathe	=	You are the greatest in the entire lineage of Raghu Vamsha.

'O' Sri Rama - you are the abode of happiness and spiritual and eternal bliss. You dispel atheists as the wind does the clouds. You dwell in the hearts of seers and saints. You fulfill all the wishes of your dear bhaktas. You are virtuous. You always dwell in divine bliss. You have the Garuda as your vehicle. The Chakra is your weapon. You are very kind. Your heart is an ocean of kindness. You dispel fear. You are 'Abhaya Varada'. You are the greatest of all the princes of your Raghu dynasty.

Tyagaraja describes various qualities, various forms and various virtuous qualities of Sri Rama. He says Sri Rama is so sweet to see him once and again and any number of times.

SEVENTH CHARANAM :

KAAMINCHI PREMAMEERA KARAMULA NEEDUPAADA
KAMALAMULA BATTUKONUVAADU SAAKSHI,
RAAMANAAMA RASIKUDU KAILASA SADANUDU
SAAKSHI. MARIYU NAARADA PARAASARA
SHUKA SHOUNAKA PURANDARA
NAGAJAADHARAJA MUKHYULU SAAKSHIGAADA
SUNDARESA SUKHA KALASA AMBUDHIVAASA
AASHRITHULAKE

Kaminchi + Prernameera	=	Desiring you + with love
Karamula	=	with hands
Needu + Padakamalmulu + Pattukonu + Vadu	=	your + lotus feet + hold + He who may
Saakshi	=	bear witness

Anjaneya who holds your feet with his hands will witness to the sweet experience of your divine presence.

Raamanaama + Rasikudu + Kailasa + Sadanudu + Saakshi	=	Ramanama + connoisseur + Heaven + Dweller + Witness
---	---	--

The greatest connoisseur of Rama nama, the Kailasa dweller, namely, the lord Shiva is also witness. He knows the greatness and the sweetness of the experience of your vision.

Mariyu + Naarada + Paraasara + Suka + sounaka + Purandara + Nagaja + Dharaja	=	And also + Narada + Parasara + Shuka + Shounaka + Indra + Paarvathi + Seetha
Mukhyulu	=	Important These important celestial beings and Devathas.

Saakshi + gada	=	Witnessess + are they not?
Sundaresa	=	Oh - Beautiful Rama
Sukha + Kalasaambudhi + Vasa	=	Bliss + Ocean + Dwell
Ashrithulake	=	To those who take refuge in you, beseech you. Every time one sees you, the sweeter it is.

Tyagaraja is suggesting that if any body has any doubts about the bliss of the divine presence and vision of Sri Rama, Hanuman is the first witness. Lord Shiva is another witness and naarada, Paraasara, Shuka, Shownaka, Indra, Parvathi and Seetha are all witnesses. They shall vouch for the sweet, blissful experience of the vision of Sri Rama.

Finally he says that Rama's divya darsanam is only possible to his bhaktas and saints who take refuge in Sri Rama nama - (Taraka Manthra).

Bhadrachala Ramadas Sang thus : 'O' Rama Nee Nama Mentho Ruchira - Emi Ruchira

Tyagaraja remembers his ideal Gurus 'Purandara Daasa' and Bhadraachala Ramadasa.

Tyagaraja Swamy praises the great and celestial chain of Rama Bhaktas and mentions them as witnesses for his faith and the bliss of Rama's divine vision.

EIGHTH CHARANAM

SATATAMU PREMA POORITHUDAGU TYAGARAJA NUTHA MUKHA JITA KUMUDAHITA VARADA NINNU

Satatamu	=	Always
Prema + Poorithudagu	=	Loving + fully (To those full of love)
Tyagaraja Nutha	=	Worshipped by Lord Shiva
Mukha + Jita	=	Face + defeated
Kumuda + Hita + Varada + Ninnu	=	Lotus + friend (Moon), granter of boons + you

'O' Rama - You are worshipped by Lord Shiva. You are the embodiment of love (premapoortihudu) your face defeats the Moon in beauty.

'O' Rama - it is lofty and heavenly to see you any number of times.

It is is (Baahya Soundarya) Physical beauty or mundane happiness, that will slowly reduce and vanish. It is only the 'Anthah soundarya' 'Atma Soundarya' which goes on increasing every time that we experience and taste it.

Sri Rama's inner beauty (Anthah soundarya) is like Amritha. The moment we taste it, we attain Amaratwa, Amrutatwa.

Tyagaraja experienced and tasted the nector of the utterance of Rama's Name. (Rama Naamamritha Panamu.)

He experienced Sri Rama Divya Sandarshana Amritha.

Who ever sings or listens to this Krithi with devotion, would have the benefit and sacred return of performing virtuous (Punya) deeds. He will have the same result as in listening to Bhagavatha, Bharata, Ramayana and Bhagavad Geeta. He will grow from humanity to divinity.

ENDAROMAHAANUBHAAVULU

SRI RAGAM - ADI TALAM

FIFTH PANCHARATHNA KEERTHANA

The raga Sri in particular is unique because it is the only raga denoted by a single letter. Sri means auspicious. It is equivalent to 'Thiru' in Tamil and when addressing someone it is considered polite to prefix Sri to his name. Sri also means lustre, radiance, splendour, glory, beauty, grace and wealth and Lakshmi. In short, Sri stands for all that is sweet, noble cultured and refined.

The arohana and Avarohana of Sri are :

Sa ri ma pa ni śa - - Śa ni pa ma ri ga ri sa

Present day musicians do not conform to this scale and when singing the raga Sri they use the following order in the Avarohana :

Śa ni pa da ni pa ma ri ga ri sa

This prayoga must have been a later addition to the raga as it is not to be found in ENDAROMAHANUBHAVULU.

The raga Sri is a derivative of the 22nd Melakarta KHARAHARAPRIYA, which is originally Harapriya in ancient times. Harapriya means that which is dear to the killer of Khara, the demon, Rama. Therefore, could there have been a better choice than Sri for describing Rama bhakthas?

With the exception of rishabam, all the swaras of Sri are komal in nature i.e. they are tender, soft and gentle. These are qualities which Sri personifies and which bhakthas have imbibed. Though the rishabam is sharp, because it is an anuvadhi (supporting ; nearly consonant) to adhara shadjam, its prayogam bestows on it Komalathvam. The prayoga is similar to that of the raga Sahana where the teevra rishabam is the Jeevaswaram and is used ingeniously to evoke pathos.

According to Thyagaraja, only men who are compassionate, affectionate and wise qualify to be 'Mahanubhavalus' (the great experiencers). The term 'Mahanubhavalu' can be analysed thus :

Bhava	=	inner experience
Anubhava	=	feeling of oneness with other beings

Mahanubhava

= Identification with the Infinite
(exalted experienter)

Hence, mahanubhavulu are those who have identified themselves completely with the ultimate and it is these souls who form the subject matter of ENDAROMAHANUBHAVULU.

PAALLAVI

ENDARO MAHANUBHAVULU ANDARIKI VANDANAMULU

Endaro	=	A great many indeed (are) unknown to me
Mahanubhavulu	=	Great men, Great devotees, Great Saints, Great Celestial gods
Andariki	=	To all of them, To every one of them known and unknown to me
Vandanamulu	=	Prostrations, Salutations

To all those known (and unknown) great souls, my salutations.

The swarams used in the first line of the pallavi are mostly either shadjam or notes in the mandrasthayi (lower octave). These notes have both weight and depth. They are like temple idols. So are the countless Mahanubhavulu who, should be worshipped for their knowledge, their scholarship and above all, for their realisation of the Ultimate Truth.

ANUPALLAVI

CHANDURU VARNUNI ANDA CHANDAMUNU HRIDAYAARAVINDAMUNA JOOCHI BRAHMAANANDAMANUBHAVINCHU VAARU

Chanduru

= The moon

Anda + Chandamu	=	Beauty, Handsomeness + (and) Grace
Hridaya + Aravindamuna	=	In heart + Lotus Flower
Choochi	=	To visualise, To experience, to see.
Brahma + Anandamu	=	The spiritual and ultimate + Bliss, Happiness
Anubhavinche + Varu	=	who experience + Those

The colour of Rama's body and countenance is described as blue, like the cloud, the sky, and the sapphire.

But he is also addressed as Ramachandra. Chandra the moon, is yellow and fair.

Tyagaraja in Anupallavi of "Endaro Mahanubhavulu" composition, describes him "Chunduru Varnuni".

It looks paradoxical for superficial knowledge. But Thyagaraja is deep and scholarly.

Here Varna means the quality but not the colour - - "VARNO DVIJAADI SUKLADI YAGNE GUNA KADHASU CHA" according to Samskrita Dictionary.

Therefore it is clear that "Chanduru Varnuni" means that it is the quality of the moon which is pleasant, cool, shining by which the entire humanity on the earth feels happy.

Valmiki describes Sri Rama as "SOMAVAT PRIYA DARSANAHA" which means that Sri Rama is as pleasant as the moon. By this it is once again proved that Thyagaraja is the incarnation of Valmeeki.

In the 30th sloka of Vishnu Sahasra Namam, CHANDRAAMSUHU (Chandraha Amsuhu Yasya) is the name assigned to Lord Vishnu, meaning that Chandra is born out of the 'Amsa' of Lord Vishnu.

Lastly, Sri Rama is PAARAMAATMA who pervades in every thing. Moon is not an exception.

Chandra imbibes his pleasant shining quality from Vishnu (Rama).

To those bhakthas, who visualise the handsome Rama (who is as beautiful as the moon) In their lotus hearts and experience Brahmananda, to them my salutations.

FIRST CHARANAM

SAMAGANA LOLA MANASIJA LAVANYA DHANYA MOORDHANYULU

Sama + Gana	=	The hymns of Sama Veda
Lola	=	You who are enamoured of, in love with;
Manasi + Ja	=	Mind + To be born, Born in the mind, Manmatha, Cupid
Lavanya	=	You who are as beautiful, Handsome
Dhanya	=	Virtuous
Moordhanyulu	=	The top most and the best of virtuous people.

The devotees of Rama are said to be emperors of Rama Bhakti Samrajyam. They are the rulers of the world of devotion to Rama. They are the top most and best of virtuous.

Blessed are those bhakthas, whose minds are eternally fixed on Sri Rama, who is fond of Samagana (music) and who surpasses Manmatha in beauty.

Since Rama is described as Samaganalola in this charanam, only such Swaras used in the recitation of Samavedam are employed here.

Sa, ; ; ; ; sa, sa ṇi ṇi sa ṇi ṇi sa ṇi ṇi pa, ; ; pa, ma
 pa ṇi sa ri, ; ; ; ri, ; ga ri ri ga ri ri ga ri ri ga ri ri
 sa, ; ; ga ri ri sa ṇi

SECOND CHARANAM

MANASA VANACHARAVARA SANCHARAMU NILIPI MOORTHY BAAGUGUA PODAGANEVARU

Maanasa + Vanacharavara + Sancharamu	=	The Mind + The Monkey + Wandering
Nilipi	=	Stopping. Arresting the fickle, wandering - Monkey like mind.
Moorthi	=	The Form, Saguna Upasana
Baguga + Podagane	=	Correctly + Visualise To concentrate and dwell upon the Parabrahma
Varu	=	Those, The Mahanubhavas - (The Bhaktas who do Saguna upasana)

Blessed are the saints who have control over their minds who, instead of allowing their minds to wander hither and thither like a monkey, concentrate with the oneness of mind on the form of Sri Rama.

The arrangement of the swaras in this charanam to denote the fickle mindedness of monkey (vanachara) and the subsequent control of the mind is brilliant. The fickle mindedness of a monkey is denoted thus :

ree ga ri ri ga ri ri sa ni sa, sa, ri sa sa ri sa s n p
ma na sa va na chara va ra san cha ra mu ni li pi moorthi

The subsequent control of mind over matter is represented thus :

'pa ga , ga ri sa ri ga ri , , ri sa ni
ba , gu ga po da ga ne . , va - ru

Here a 'plutam' (triphone) is used to emphasise the point. 'Plutam' is a grammatical device found only in Sanskrit and it refers to the lengthening of a vowel to three matras. Had tyagaraja just sung it as :

pa ga ga ri

ba gu ga

If the 'Ba' is not started from lower 'Pa' and if it is given two Aksharas the emphasis in the meaning would have been lost.

THIRD CHARANAM

SARAGUNA PADAMULAKU SVANTHAMANU SAROJAMUNU SAMARPANAMU SEYUVARENDARO

Saraguna	=	Immediately, unhesitatingly
Padamulaku	=	To the feet (of Sri Rama)
Svanthamanu + Sarojamunu	=	Heart, Lotus (Hridaya Kamala)
Samarpanamu + Seyu + Varu	=	Dedication + To do + Those
Endaro	=	Many

Prostrations to those bhakthas who surrender their lotus hearts (swanthamanu sarojamunu) at your sacred feet. Plutam is again used to emphasize the point, i.e.,

pa , , pa ma ri

sva , , ntha ma nu

In Sivanandalahari, Sankaracharya brings out the analogy of an ignorant man who wanders over valleys and hills, lakes and lonely woods in search of flowers to offer to Shiva. That poor man does not know that surrendering his lotus heart (chethas sarasijam) is the most priceless offering to Umanatha as this would symbolize the surrendering of his ego.

Bhakthi which is characterised by an intense devotion to a personal God had its beginnings in Big Vedic times. The Upanishads and literature of later times elaborated on this theme of devotees longing for a union with God. But bhakthi as a doctrine was preached and popularised for the first time in the Bhagavad Gita - the great spiritual classic, forming chapters XXIII - XI of the Bhishmaparvam of the Mahabharatha.

Derived from the root 'bhaj', to serve, Bhakthi means Service of the Lord. The Narada Bhakthi Soothra describes the forms which Bhakthi may take :

- i. SRAVANA ; Listening repeatedly to the glory of god so that mundane preoccupations are forgotten.
- ii. KIRTANA ; Singing praises of the Lord
- iii. SMARANA ; Constant memory of the Lord and meditating upon Him (dhyana)
- iv. PADASEVANA ; Adoration of the Lord's feet.
- v. ARCHANA ; Performing the Lord's worship daily. It is said that we are endowed with hands only for archana
- vi. VANDANA ; Paying obeisance to the Lord
- vii. KAINKARYA OR DASYA ; Service as a servant, attending to all the needs of the Lord even without his commanding.
- viii. ATMANIVEDANA ; Surrendering one's self to the Lord. This is the final teaching of the Gita too :
"abandoning all duties come to me alone for shelter" (Gita. Ch. vs 66)
- ix. VAATSALYA ; Showing love towards God who is conceived of as a child.

FOURTH CHARANAM

**PATHITHAPAAVANUDANE PARATHPARUNI GURINCHI
PARAMAARTHAMAGU NIJA MARGAMUTHONU PADUCHUNU
SALLAPAMUTHO SWARALAYDI RAGAMULU DELIYUVARU**

Pathitha + Pavanudu + Ane	=	The down trodden. The less privileged + The one who uplifts, who takes care of and protects + The one who is
Parathparuni	=	The God
Gurinchi	=	About (whom)
Paramaarthamu + Agu + Nija + margamu + Thonu	=	The real purpose, for the ultimate and spiritual aim + which is the real + path + through

Paduchunu	=	Singing
Sallapamutho	=	With joy, Rejoicingly, with a happy mood ; Pleasantly, interestingly
Swara + Laya + Adi + Ragamulu + Teliyu + Varu	=	The knowledge of musical notes + The knowledge of rhythms + etcetera + The knowledge of Ragas (Scales) + To know + Men or persons

These great men know Rama as the supreme god who protects the weak and the under developed and they sing of him adopting the only genuine path namely Bhakthi that grants the ultimate purpose. They sing of him as though in intimate communion. They are masters of Swara, Laya and Raga etc., (They are the masters of music).

When referring to the meek and the oppressed Thyagaraja uses notes in the lower octave.

sa sa ni pa, ri sa ni pa, ri ri, sa ni pa ma pa, pa
pa thi tha pa va nu da ne pa rath pa ru ni gu rin chi

Then to show, that the seeker has attained knowledge and enlightenment through Rama's grace, Thyagaraja employs notes in the higher octave :

ri sa ni pa, ga ri, sa ni pa ma ri ga ri sa ni
sva ra la ya di ra ga mu lu de li yu va . . . ||Rendaroli

A 'plutam' (Three Akshara Kalam) is employed in paramartha magu: to emphasize the superiority of paramarthamu over arthamu.

(ni sa ri , , ga ri sa)

(pa ra ma ----rtha ma gu)

Arthamu - refers to the meaningful pursuit of riches. 'Paramarthamu' refers to a spiritual pursuit to attain not worldly riches, but the kingdom of god. For anyone the search for 'arthamu' can have a beginning and an end. But the search for 'paramarthamu' is almost endless.

It is only those exponents with a knowledge of paramartha tattvam (swaralayadiragamulu) who have the ability to invoke a raga, please that particular raga devata and identify themselves with the raga. Every raga is a living celestial being.

It has all the qualities of an enlightened being. Hence, when handling a raga one has to treat that raga with respect, love and tenderness. To do this one needs swarajana and sangeethajana - qualities Thyagaraja attributes to the MAHANUBHAVULU (Numerous Great souls)

Music is god's gift and it is a short cut to Moksha. When Narada once asked Vishnu where can I find you?' Vishnu's reply as 'Mat bhaktha yathra gayanthi, tatra thishtami narada', meaning, I am where My devotees sing (about Me).

'of a man who is devoid of music, Shakespeare says

The man that hath no music in himself, Nor is not moved with concord of sweet sounds - Is fit for treasons, stratagems and spoils, - The motions of his spirit are dull as night - And his affections dark as Erebus : Let no such man be trusted.

(Merchant of Venice-Act 5 :Sc 1)

FIFTH CHARANAM

**HARIGUNA MANIMAYA SARAMULU GALAMUNA SOBHILLU
BHAKTHA KOTU LILALO THELIVITHO CHELIMITHO
KARUNAGALGI JAGAMELLANU SUDHAA DHRSHTICHE
BROCHUVAARU**

Har + Guna + Mani + Maya	=	the god Vishnu + Qualities, Attributes + Precious gems + full of
Saramu + Lu + Galamuna	=	The necklaces + around the neck (i.e. Lord's song in the voice)
Sobhillu + Bhaktha + Kotulu + Lilalo	=	Shining + Devotees + Many of them + on the earth
Thelivitho + Chelimitho	=	With understanding + with the friendly affection
Karuna + Kalgi	=	Compassion + Possessing
Jagamu + Ellanu	=	The world + All
Sudha + Dhristi + Che	=	Nectar + View + with
Brochu + Varu	=	Protect + they (Protectors)

(sing Harikeerthanas). These Bhaktas, with their wisdom, affection and compassion look upon the world with nectar-filled eyes and protect it. Here the singing of Harigunas are compared with wearing of gem neckalce. If one sings of Harikeertana it is the real wearing of necklace studded with precious gems of the qualities of Hari.

Two aspects of this charanam are worth pondering over. First, it lists the qualities of the true Rama Bhaktas i.e. wisdom, fraternity, compassion - all of which are hallmarks of greatness. Secondly, the manner in which Thyagaraja has visualised the necklaces worn by the Bhakthas is simply superb.

Taking the first aspect into consideration, though Thyagaraja lists wisdom (thelivi) first, fraternity (chelimi) second and compassion (karuna) third, his priority is for compassion. He illustrates this by moving from lower to higher octaves - reserving the highest octave for compassion.

pa ni sa ri, (lower) ri ma pa ni, (middle) ma pa ni sa, ri (high)

thelivi tho (lower) chelimi tho (middle) ka ru na gai gi (higher). It is very clear that Thyagaraja gives very less importance to Intelligence. Friendliness is more important than intelligence. The most important quality that one should possess is compassion.

The second aspect of this charanam pertains to the 'Hariguna manimaya saramulu' worn by the bhakthas.

The first necklace has gems laid out in groups of four. The Swaras begin in Madhya Pan̄chamam, go down to Mandhra Pan̄chamam and come up to Madhya pan̄chamam, thus forming a garland.

The second necklace is patterned with the gems set in groups of five. It is therefore, longer than the first and begins in Mandhra Pan̄chamam, comes up to Taara Gandhara and again going to Mandra Nishada, forming a bigger necklace.

SIXTH CHARANAM

HOYALU MEERA NADALU KALGU SARASUNI

SADAA KANULA JOOCHUCHUNU PULAKA SAREERULAI

AANANDA PAYODHI NIMAGNULAI MUDAMBUNANU YASHAMU GALAVARU

HOYALU + MEERA = Graceful + Redoubled, enhanced

NADALU + KALGU = Gait, Pace + having; possessing

SARASUNI + SADA	=	The handsome hero. Gentleman + Always
KANULA + CHUCHUCHUNU	=	With the eyes + looking, visually
PULAKA + SAREERULAI	=	Goose pimples with bites + Having on the body
AANANDA + PAYODHI + NIMAGNULAI	=	Bliss + Ocean + immersed in
MUDAMBUNANU	=	With happiness
YASHAMU	=	Glory, Fame
KALA + VARU	=	To have + They (Those who have)

To the bhakthas, the handsome Lord with the graceful gait is ever present in their mind's eye. Just gazing at him is as delightful to them as being submerged in an ocean of bliss.

The swara patterns in this charanam depict the varied but graceful gaits of Sri Rama - sometimes like a horse, sometimes like an elephant, sometimes like a peacock and so on. The swaras take unexpected but beautiful twists and turns and are very onomatopoeic.

They can be broken up thus :

- i) pa ni sa
- ii) pa , ni
- iii) ma pa ni
- iv) ri, ma pa ni pa ma
- v) ri ri, ga ri sa
- vi) ni,, ga ri sa ni pa ni sa
- vii) ri,, ma ri ma pa,, ni ma pa
- viii) ni sa, ri
- ix) ga ri, sa ni pa
- x) sa ni, pa ma ri
- xi) pa ma pa ri ga ri sa ni

The last solfa cluster in this charanam (xi) is the crowning glory to an ingenious build up of solfa patterns, following traditional patterns. Thyagaraja could have phrased it thus :

ga ri, sa ni pa / sa ni, pa ma ri / ri ga, ri sa ni

But then Thyagaraja was no ordinary mortal. The arrangement he has chosen is actually the stroke of a genius ;

ga ri, sa ni pa / sa ni, pa ma ri / pa ma pa ri ga ri sa ni.

SEVENTH CHARANAM

**PARAMA BHAAGAVATHA MOUNIVARA SASI VIBHAAKARA
SANAKA SANANDANA DIGEESA SURA KIMPURUSHA
KANAKAKASIPU SUTHA NAARADA TUMBURUL PAVANASOONU
BAALACHANDRA DHARA SUKA SAROJABHAVA
BHOOSURAVARULU PARAMAPAAVANULU GHANULU
SAASVATHULU KAMALABHAVASUKAMU SADAANUBHAVULU GAAKA**

Parama + Bhaagavatha	=	The absolute + the great Devotees
Mounivara	=	The important and famous saints, foremost among
Sasi	=	The moon
Vibhaakara	=	The sun
Sanaka	=	The saint Sanaka
Sanandhana	=	The saint Sanandana
Digeesa	=	Dikpalakaa, the rulers of the eight sides (directions) of the earth
Sura	=	The celestial Gods
Kimpurusha	=	The heavenly beings

Kanakakasipu + Sutha	=	Hiranyakasipa + son (Pahlada)
Naarada	=	Narada, the musician saint
Tumburul	=	Tumburu, the musician saint
Pavana + soonu	=	The wind god + son (Hanuman)
Baalachandra + Dhara	=	Crecent moon + Wearer (Shiva)
Suka	=	Suka, the parrot faced saint
Saroja + Bhava	=	The lotus + Born, The creator (Brahma)
Bhoosura + Varulu	=	Earth + Gods, the famous few, the heavenly beings on earth, Brahmns, the priestly class
Parama + Paavanulu	=	The unique purifiers, the holiest.
Ghanulu	=	The great
Saasvathulu	=	The eternal beings
Kamala + Bhava + Sukhamu	=	The lotus + Born + Bliss, (Brahmananda) the unique and spiritual bliss
Sadaa + Anubhavulu	=	Always + Those who experience (the sprltual bliss)
Gaaka	=	Besides these

This Is perhaps the most Important of all the charanas, as the essence of ENDAROMAHANUBHAVULU is summarised in just one word i.e., GAAKA. While the Importance of this word can never be over emphasised, it is sad to note that a number of musicians hardly bother to enunciate this word when singing Endaro. They tend to neglect It.

Thyagarja begins the charanam by giving a long list of bhaktas and devas who Include the Moon and the Sun Chandra, Surya, Sanaka, Sanandana, Pahlada, Narada, Thumburu, anjaneya, Siva and Suka. They are in a constant state of bliss. Over and above them, he offers prostrations to the unknown and hitherto unheard of bhaktas (GAKA)

Here one is reminded of John Keat's Ode on a Gracian Guru where he says

: 'Heard melodies are sweet, but those unheard are sweeter'. Thyagaraja's prostration are meant more for the unheard melodies of unknown mahanubhavalu than for the known and the heard.

EIGHTH CHARANAM

**NEE MENU NAAMA VAIBHAVAMBULANU NEE PARAAKARAMA
DHAIRYAMULA SAANTHA MANASAMU EEVALANU VACHANA
SATYAMUNU RAGHUVARA NEEYEDA SADBHAKTHIYU
JANINCHAKANU DURMATHAMULANU KALLA CHESINATTI
NEEMADI NERINGI SANTHATHAMBUNANU GUNA BHAJANAA
ANADA KEERTHANAMU SEYUVARU**

Nee	=	Your
Menu	=	Form
naama	=	(Your) Name
Vibhavambulanu	=	(spiritual) Blissful experience which is great and magnificent
Nee	=	Your
Paraakrama + Dhairyamula	=	Valour and courage
Santha Manasamu	=	Peaceful mind; composure ; undisturbed calm ;
Eevulu + Anu	=	(Your) charitable disposition + known is
Vachana + Satyamunu	=	The truth of Vedas; the essential truth laid down in holy scriptures
Raghuvara	=	Oh! You star prince of Raghu dynasty
Neeyeda	=	In you
Sadbhakthiyu	=	Single minded devotion
Janinchakanu	=	Instead of taking birth in me,

		preventing from flowing in me
Duh + Mathamulanu	=	Wrong path, mistaken thinking
Kalla Chesinatti	=	Proving to be wrong, proving to be untruth, showing wrong thinking to be untruth and false;
Nee + Madinl	=	Your mind
Eringi	=	knowing
Santhathambunanu	=	Always
Guna + Bhajana + Ananda Keerthanamu	=	Singing in praise of your divine qualities
Seyuvaaru	=	(Those) who do ; Doers (Endaro = Many);

Prostrations to those bhakthas who sing your praises knowing that you have divine qualities countenance ; that your name gives one that protection and comfort; that you are unequalled in valour and show them the righteous path.

Sri Rama's (saanthaguna) quality of peace (peaceful disposition) is crystallised in the following verse by kamban

'May thirupadam mevu endra podinum
 ith thirunthurandu eku endra podinum
 chithirathin alarntha senthamarai
 othlukkum mukhathinal unnuval'

In the Asoka vanam, just before the appearance of Hanuman, Sita Devi is thinking about Sri Rama's beautiful face which remained calm and fresh like a fully bloomed lotus in a picture both when he was asked to become king by Dasaratha and when he was ordered to the forest by Kaikeyi.

Another admirable quality of Sri Rama, that the bhakthas sing praises of, is his 'vachana sathyamunu'. Rama never goes back on his word, what he says is the gospel Truth. They are 'veda vachanam'.

Sri Rama is the embodiment of Truth. In the harikamboji Krithi 'Okamate Thyagaraja says of Rama that he is a man of one word, one arrow, one wife and one mind.

Rama gave his word to Dasaratha and fulfilled the conditions pertaining to Kaikeyi's demands. Even when Bharatha comes in search of his brother and begs him to return to Ayodhya, Rama refuses to go maintaining that it is more important to uphold one's promises, especially if the promise is made to one's mother (Kaikeyi).

Rama is the prince of self sacrifice. In this 'charanam' just one small word is used to express the infinite extent of Rama's self sacrifice. The word 'eevi' (In eevulan refers to sacrifice. Rama willingly gave up the throne to Bharatha; he gave up the comforts of a palace and spent 14 years in the forest in exile and, most important of all, he even offered Ayodhya to Ravana. But Ravana would settle for nothing less than Danda or punishment. Thyagaraja describes Rama's 'eevulu' in the Kapinariyar Krithi 'Sarasasamadana'. What the veda has to say about the nobility of sacrifice is this

Nakamana na prajaya na dhanena cha

Thyagenaikeva amritatvamanssuhu.

It is not one's actions, one's progeny, nor one's wealth that leads to the attainment of eternal bliss. It is only through sacrifice that one attains 'amaratvam'. (Immortality)

Another noteworthy feature of this charanam is Sri Rama's 'Naamavalbhavam'. It is a Janma Rakshaka Mantram (Raamanamamu - Atana) ; it brings happiness (Smarane Sukhamu - Janaranjini ; Inta Soukhyaman - Kapi).

According to Sri Hanuman, Sri Rama's Naama mahima is many times more powerful than Sri Rama himself.

NINTH CHARANAM

**BHAGAVATHA RAMAYANA GEETHADI SRUTHI SASTHRA
PURANAPU MARMAMULAN SIVADI SHANMATHAMULA
GOODHAMULAN MUPPADI MUKKOTI SURANTHARANGAMULA
BHAVAMBULANERIGI DHAVA RAGA LAYADI SOWKHYAMUCHE
CHIRAYUVUL GALIGI NIRAVADHI SUKATHMULAI
THYAGARAJAPTHULAINA VARENDARO**

Bhaagavatha + Raamayana + Geetha	=	Bhagavata, Raamaayana and Bhagavad geeta
Aadi	=	Etcetera
Sruthi	=	Veda
Saasthra	=	Scientific scriptures
Puraanapu	=	Epics
marmamulan	=	The quintessence, mysteries
Slva + Adl + Shanmathamula	=	The six different schools of the Vedlc dharma i.e. 1. Shlv . 2. Shakteya 3. Kowmara 4. Ganapathya 5. Surya 6. Valshnava
Goodhamulan	=	The secrets
Muppadi + Mukkotl	=	Thlrty Three crore
Sura + Antharangamula + Bhavambulanu	=	The gist of the Inner knowledge of the celestial gods
Erlgi	=	Knowing fully well
Bhava + Raga + Laya + Adi	=	The aesthetic emotional experience of Raga and Laya (Music and rhythm) etc.
Sowkhyamu + Che	=	With that happiness and bliss of
Chira + Ayuvul + Kallgi	=	Attainng the eternlty (Immortality) ; Long life

Niravadhi + Sukha + Athmulai	=	Boundless + Bliss + Attaining
Thyagaraja + apthulainavaru	=	who become dear to lord Shiva (the saint composer Thyagaraja)
Endaro	=	many

Thyagaraja Swamy offers his salutations to known and unknown devotees who have the supreme knowledge of esoterics of Bhagavatha, Ramayanam, Bhagavadgeetha, the six different inter religious disciplines, the minds of thirty three crores of celestials, and over and above these who live long happily enjoying the bliss of the knowledge of bhava, raga, laya (Music) and who are very dear to Thyagaraja Swamy.

In this charanam Thyagaraja has exploited Samvadathva or the harmony between notes to the limits. This is the epitome of concordancy. No composer, however great, can ever dream of surpassing this supremacy.

The following is an illustration of concordant combinations or samvadhis i.e. the notes have harmony between them.

s _____	s	
s _____	ṣ	
s _____	p . . .	1st harmonic
s _____	m . . .	2nd harmonic
s _____	g . . .	3rd harmonic
s _____	r . . .	4th harmonic

In this charanam, the concordant combinations i.e. s _____ p, r _____ p, s _____ m, s _____ p are given 'deergham' (elongation) simply to emphasize the concordancy.

ri ; ; ; pạ ni sa ri; ni sa ri ga ri
 ri ; ; sa sa ni pa, pa ri sa ri, pa ni
 pa, ri sa ri; ga ri; sa ni sa ri ma pa ni
 pa; pa ma ri; pa pa ma ri; ri; ni pa pa;
 sa ni pa; ri ri; sa ni pa pa, pa, ga ri
 ri ga ri ri; ri ri; ga ri ri ga ri ri; ri

sa sa; pa pa; ri ri; ga ri sa ni pa ni sa
 ri sa , sa sa, pa, pa pa, ri; ri ri;
 ga ri sa ni, : : Endaro

It may be noted that 'Ri' is repeated as a consonant to 'Pa'. 'Pa' and 'Ri' are used as symmetrical notes in this charanam.

TENTH CHARANAM

PREMAMUPPIRIGONNAVELA NAAMAMUNU DALACHE VAARU

RAAMA BHAKTHUDAINA THYAAGA RAAJANUTHUNI

NIJADAASULAINA VAARENDARO MAHAANUBHAVULU

Prema	=	Love
Muppriri	=	Threefold (three fold love) (love, benevolence and compassion)
Konna + Vela	=	Becomes + (at the) time
Namamunu + Talache + Varu	=	Those who take to nama japa, chanting of Rama nama
Rama + Bhakthudaina	=	The devotee of Rama
Thyagaraja + Nuthuni	=	Thyagaraja the composer (Lord shiva) + Rama; He who is worshipped by Thyagaraja. Shiva and Thayagaraja Swamy also (There is pun)
Nija + Dasulu + Alna + Vaaru	=	Own; Real + servants
Endaro	=	many

When bhakti or devotion goes beyond a certain level, it can be divided into three parts i.e. prema, sugunamu and vaatsalyamu. To those bhakthas who have attained this stage and meditate on your name and who have become true Rama Bhakthas who are subservient to the Lord whom Thyagaraja worships - my salutations.

CONCLUDING REMARKS

Thyagaraja's life and works are almost epics in dimension. Just this one place, ENDARO MAHANUBHAVULU, is but the tip of the iceberg. One life Time (janma) is not sufficient to explore the endless ocean of Thyagaraja's music.

JAGADAANANDA KAARAKA

NATA RAGAM - ADI TALAM

Pallavi : Jagadaanandakaaraka Jaya Jaanaki Praana Naayaka

Anupallavi : Gaganadhipa Satkulaja Raaja Raajeswara Sugunaaakara Surasevya Bhawadaayaka Sadaa Sakala

First Charanam : Amara Taaraka Nichaya Kumudahita Paripoorna Anagha Sura Surabhooja Dadhi Payodhi Vaasaharana Sundaratara VAdana Sudhamaya Vacho Brinda Govinda Saananda Maavara Ajaraapta Subhakara Aneka

Second Charanam : Nigama Neerja Amrithaja Poshakaa Animisha Vairi Vaarida Sameerana Khaga Turanga Satkavi Hridaalaya Aganitha Vaanaraadhipa Nathanghri Yuga

Third Charanam : Indra Neelamani Sannibhaapaghana Chandrasuryanayanaaprameya Vaageendra Janaka Sakalesa Subhra Naagendra Sayana Shamana Vairi Sannutha

Fourth Charanam : Kara Dhrittha Sara Jaalaa Asura Mada Apaharana Avaneesura Suraavana Kaveena Bilaja Mouni Kritha Chanitra Sannutha Sri Tyagaraaja Nutha

Fifth Charanam : Srishti Sthithityanthakaaraka Amitha Kaamitha Phaladaa Asamaana Gaatra Sacheepathi Nutha Abdhi Mada Hara Anuraaga Raaga Raajitha Kathaa Saara Hitha

Sixth Charanam : Paada Vijitha Mouni Saapa Sava Paripaala Vara Manthra Grahanaloala Parama Saantha Chitta Janakaja Adhipa Saroja Bhava Varadaa Akhila

Seventh Charanam : Purana Purusha Nri Varaatmaja Asritha Para Adheena Khara Viraadha Raavana Viraavana Anagha Paraasara Manohara Avikritha Tyagaraja Sannutha

Eighth Charanam : Sajjana Maanasaabdhhi Sudhaakara Kusuma Vimana Surasa Ripu Karaabja Laalitha Charana Avaguna Sura Ganaa Mada Haranaa Sanaathanaa Ajanutha.

Ninth Charanam : Omkaara Panjara Keera Purahara Saroja Bhava Kesavaadi Roopa Vaasava Ripu Janaka Anthaka Kalaadhara Apta Ghriṇaakara Sharana Aagatha Jana Paalana Sumano Ramana Nirvikaara Nigama Saara Thara

Tenth Charanam : Aganitha Guuna Kanaka Chela Saala Vidhalana Arunaabha Samaana Charana Apaara Mahima Abhutha Sukavijana Hrit Sadana Sura Muni Gana Viniitha Kalasa Neeraa Nidhi Jaa Ramanaa Papaa Gaja Nrisimha Vara Thyagaraja Adi Nuta

1. P, P, PN, P PM P,, P, I Š, N, Š, ,, I P Š, N P M G M II
Ja ga da Nan I . da Ka ... I .. . Ra Ka . . II

2. P, P, P N, P PŠ, N Š, R, I RŠSNN P PM I P MR S G MPM II
Ja ga da Nan ,I Da . . k .. ra Ka II

1. P, P, Š N P M RR S, S NP, I ,, S,, S,I G M P N P M GM II
Ja ya Ja Na Kee Pra . na Na ya ka II

2. P, P, Š N PSN P M R S MRS I NP Š, ,, S, I G MP N P MGM II
Ja ya Ja Na .. K ee . I Pra . na I Na .. ya ka ... II IJAGAI

Anupallavi

1. Ś, N, Ś, ,, ŚN P N, Ś,, I P P N Ś, N PN ŚN PM G MPN II
Ga ga Na . . . Dhi Pa Sat I Ku la Ja Raja Ra Je. Sw Ra ...
2. ,P ŚN, Ś,, ŚN PN, Ś,, I -do- -do- R,, II
.. Gaga Na dhipa Sat I Kulaja Raja Raj eswa ra . . . II
- MG PM NP ŚN Ś ŚN PM I R S SR, S S,l , , NP, MGM II
Su gu na kara - sura se. vya Bha. . . .I . Vya Da.. ya kal. Sadaa Sakala II

Charanams :

1. S S N P, , MP NSRS S M M R I SM M, , , P, l, , PM M P MM II
Aa Ma Ra taa... ra ka nichayaku muda hita I Paṛi poo--- ma .I .. nagha sura su ra
- R, S MRSS, N P, P M M P, I Ś, ŚN N Ś N N I Ś N P, , R Ś N P II
Bhooja dadhipayo dhivaasa ha ra naa I Sundara tara vada na sudhaa mayavacho II

ŚNP M, NP MR, PMRS, I P P, ŚŚ, NP I M R S,, RG M II
 .Brinda Go Vin da Saa nanda Maa I Va ra Jara Ptasu I bha ka raa Ne. Ka
 IIJAGAI I

2. Ś N P M, N P, M R S N, R S, I S N P, S, S R, I S R S P, MNP II
 Nigama neerajaa mṛitaja po shakaa I nimisha vairivaa I ridasa mee ra na. II

Ś N P Ā, Ā Ś, PŚNP, M GM I PP Ś, N P, I M R S S, R G M II
 Khagatu Ram.Ga.sā tkavīhṛida la ya. I Gaṇitha vaa na raa I dhi pa na taan ghṛiyuga II
 IIJAGAI I

3. P,N P, NPM M,P M, P MR I G, M G, M R S I N, S G, M P, II
 Indra Neelāmani Sanni bhaa pa ghana I ChandraSu rya naya I naa pra mee ya vaa II

P, N P Ś N R S M, R S N P M, I G M P Ś N P PN I P M R S SRGM II
 geendra janaka saka le sa su. bhra naa I gen dra sayana sama I na vai ri sa nnuta II
 IIJAGAI I

4. P M R S N P S, S,, M R S S, I, P M R S, NP I, PMRS, PM II

P N, N PNŠ Ā, Ā M P N P, P I Š N PM R, N I PM R S,, R GM II
 Ka vee na bilaja muouni kritacharithra I sa nnuṭa Sri. Thya . I . ga raa... ja nutha. IJAGAII

5. S, P, M, R, S P, M R S PM I G, MP N P G, I MP, M R, P M II
 Sri shti sthi tyan ta kaarakaā mita I kaa. mita phala daa. I sa maa. na gaa tra sa

R, NP MR, Š N P M R, ṚŠ, I PŠ, MP, RG I MP, S, N PM II
 Chee pati nuṭaa bdhimadaha raa nuraa I garaa jita I kathaā saa ra hita
 IJAGAII

6. P, NP MP ,N, P M, NP M P N I P,, M M P M, I , GMPN' P, P II
 Paadavi jita Muoni Saa pa sa ma pari I paa la va ra man .I. tra grahana lo.la

N S R S, S P, PMRS N, PM I PŠ, N P N Š Ā I Ā,, Š, NPM II
 Parama Saanta Chithajanaka jaadhipa I saro-ja bhavavara I daa... Akhila II IJAGAII

7. PP, N PM NP MM,P MGM R I SR, S MG PM I NP, M GM PN II
 Pu raara puru shanni varaa tma ja. sita I paraa dhi. na khara I viraadha raa vana

P⁵, SR S M̃ R SR,S SRNP I GG, M P⁵NP I MR, S SRGM II
 Viraa vana a nagha parasa ramano. I haraavi kritathya I ga raja sa.nnuta. II IJAGAI

8. S, NP R, S MRS PP, MR⁵ I MMP M, M NP I P, NSRS, S II

Sa jiana maa na saa.bdhi Sudha kara ku I sumavi maa na sura I saa. ri pukaraabja II

P, M R S NP, R⁵NP I, M R S N P, S I S, PP, MGM I
 laa li ta cha rana. vaguna suragana I. mada ha ra haa. sa I naa. tanaa. janutha.

IJAGAI

9. S., S, S S,RS N, , SS N I P P S⁵ S⁵ N PN I SRNP R, NP II
 Om... kaa ra panjara kee.. ra pu ra I hara saro ja bhava I ke. sa vaa diru II

, M R, SRNP RSS, P⁵NP I, M RSS, PP I, P NS, RGM II
 pa vaa savaripu janakaam ta ka kalaa I. dha ra ka laa dhara I a pta ghnina kara sa II

RG, M PNP S⁵ SN P SS⁵, M̃ I MR⁵ S⁵, R N, S I PNM P, MGM II
 . ra naa ga tajana paa la na Su manoo ra I mana ni.rvi kaa ra I nigama saa ratara. II

IJAGAI

10. PPNP PNPP MP, N P,, N I P PM M, PM, I NPM, Š N P M II
 Aganita gunakana ka che la saa. la I vi dala naa runaa. I bha sa maa na charanaa
- , P, M GM P,, MRS PMRS I N P M R S ŠNP I M RS PMP SR II
 .Paara mahi maa dbhutasu kavijana I hn. tsa dana suramu I ni gaha vihita kala II
- S P, N SR S, MR S P, MRS I NP, P ŠNP, I ŠŠ, Š, N PM II
 Sa nee ra nidhijaa ramana paapagaja nrisimha varathya I garaa jaadi nuta. IJAGAI

DUDUKUGALA

GOWLA RAGAM - ADI TALAM

Pallavi : Dudukugala Nanne Dora Koduku Brochura Entho

Anupallavi : Kadu Durvishaya Aakristudai Ghadiya Ghadiyaku Nindaaru

First Charanam : Sri Vanitha Hruth Kumudaabja Avaangmaanasa Gochara

Second Charanam : Sakala Bhoothamula Yandu Neevai Yundaga Madi Lekapoyina

Fifth Charanam : Tana Madini Bhuvini Soukhyapu Jeevaname Yanuchu Sadaa Dinamulu Gadipina

Sixth Charanam : Theliyani Natavita Shoodrulu, Vanithalu Swavasamowita Kupadesinchi Santhasilli Swaralayambu Lerungakanu Silaathmudai Subhaktulaku Samaanamamu

Seventh Charanam : Drishtiki Saarambagu Lalana Sadana Arbhakasena Amitha Dhanaadulanu Devaadi Deva Nera Nammithini Gaakanu Padaabja Bhajanambu Marachina

Eighth Charanam : Chakkani Mukha Kamalambunu Sadaa Naa Madilo Smarana Lekane Durmadaandha Janula Kori Parithaapamulache Thagili Nogili Durvishaya Duraasalanu Royaleka Sathathamaparaadhiyai Chapala Chittudaina

Ninth Charanam : Maanavathanu Durlabha Manuchu Nenchii Paramaananda Mondaleka Mada Mathsara Kaama Lobha Mohulaku Daasudai Mosapoti Gaaka Modati Kulajudaguchu Bhuvini Shudrula Panulu Salpuchununtini Gaaka Naraadhamulanu Cheri Saaraheena Mathamulanu Saadhimpa Taaru Maaru

Tenth Charanam : Sathulakai Konnaallu Aasthikai Suthulakai Konnallu Dhana Thatthulakai Thingithinayya Tyagarajaapita Ituvanti

Pallavi

1. R, R, R, R, PM P,,, MP MGM, I R,,, PMGM I R, R, RSS, II

Dhu du ku..... Ga . la.... I Nan Nne . I Do Ra... II

2. R, R, R, PMNPŠN P, M,,, I -DO- I -DO- II

... .. I Na I Na II

NP MPN RMP N, MP N, PN I Š, RM P NS, I NPMR RRSS II

Tana madini bhuvinu Sow khyapu Jee vana I me yanuchu sa daa I dinamulu gadipina II IIDUDUKU II

RR PP RR MM SS RR PNSR I PMM RSS NP I MP, N PNSR II

Teli yani nata vita su. drulu vanitalu I swavasa Muota kupa I desinchi santasi II

•M R Š NS, R MR, RSN R Š I, ŠNP ŠN, P I MR N P, M R S II

.Ili swara layam bu lerun gakanu shila I. Imudai. subha kthu I la ki sa maa namanu II IIDUDUKU II

S, RS S,S, RS RGM, RP I M, RN P, M, I Š N P M, R R S II

Dni shti ki saaram bagu lalanaa sada I naa rbhaka se naa I mita dha naa dulanu II

S, P ŠN P, R Š N P, ŠNPM I, N P M R, S P I ŠŠ, N P M R S II

Dee va di de va ne ra nam mithiniga I kanu padaa bja bha I janambu marachina II IIDUDUKU II

P, P M R S R M P, M R SRR, I M, S R M, N S I RG, M R,,, II

Cha kkani mukha kamalam bunu sadaa I naa madilo smara I na le ka Nee. II

10. „ PM, PM, R,S, RM RM IP, PMGM RGI M, R, S, , II

.. Sa tu . la ... kai .. ko I . nna ... sthi kai II

„ PM, PM, R, S, SNP, I NSRM PN P, I „ P, M , , II

„ Sutu la .. kai ko I nna Ilu I dha naa II

„ ĀŚ, Ā, Ś, Ā, ŚR, ĀR, Ā, ŚRM, Ā, ĀRNP N, Ś, II

„ ta tu Laa kai. ti. ri I .. gi ti I Na . yya II

ĀRMS ŚRŚN NŚNP PNPM I RM PN Ś, ŚN I PM RGM RSS II

Thya gā ra.... jaa. I pta... . yi I tu.. van ti... II

IIDUDUKUII

SADHINCHENE

AARABHI RAAGAM - AADI TALAM

Pallavi : Saadhinchene Oi Manasa

Anupallavi : Bodhinchina Sanmaarga Vachanamulu Bonku Chesi Thaa Pattina Pattu

First Charanam : Samayaaniki Tagu Maatalaadene

Second Charanam : Devaki Vasudevula Neginchinatu

Third Charanam : Rangesudu Sat Ganga Janakudu Sangeetha Saampradaayakudu

Fourth Charanam : Gopi Jana Manoradha Mosangalekane Geliyu Jesevaadu

Fifth Charanam : Vanitala Sadaa Sokka Jeychunu Mrokaa Jese Paramaatmudadiyugaaka. Yasoda Thanayu Danuchu Mudambunanu Muddu Betta Navvu Chundu Hari.

Sixth Charanam : Parama Bhakta Vatsaludu Sugunapaaraavaarundaa Janma Managhudee Kali Badhala Deerchu Vadanuchu Ne Hridambujamuna Joochuchundaga

Seventh Charanam : Hare, Rama Chandra, Raghukulesa, Mridusubhaasha Sesha Sayana, Para Naari Sodara Aja Viraja Turagaraaja Raaja Raaja Nutha Niraamaya Apaghana, Saraseeruhadalaaksha Anuchu Veduonna Nannu Thaa Brovakanu.

Eighth Charanam : Sri Venkatesa Suprakaasa Sarvonnata Sajjana Maanasa Niketana Kanakaambara Dharala Sanmakuta Kundala Virajitha Hare Yanuchu Ne Pogadaga Tyagaraja Geyudu Maanavendrudaina Ramachandrudu

Ninth Charanam : Sadbhaktula Nadathalitanene Amarikagaa Naapooja Konene aluga Vaddanene Vimukhulatho Cherabokumanene Vetha Galgithe Thalukommanene Dama Samaadi Sukha Daayakudagu Sri Tyagaraia Nuthudu chenta Raakane

Pallavi :

1. P, ,, PP MG RRS, SND, I S, ,, DS I R, M G RS RM II
Saa.... Dhin ..che I ne .. O. I .. Ma na sa .. II

2. P , ,, M, PM MG RRS, SND, IS, ,, SD I RS MGRS RM II
sa Dhin.. che I ne O. I . Manasa .. II

3. P,R, R, PM MG RRS, SND, I S, ,, DD I PM PD DŠ SR II
Sa Dhi im..che I ne O. I .. Mana sa .. II

4. Š, ŠDDP P MG RR SND, ISR SRM, RMP, MPD, I MPDP MG... RSRM II
Sa Dhim . . .che. I Ne O. I M.... N. S. . . II

D, P,PPMG R, R S SND, IS, ,, ,, ,, ,, ,, II
Sa ... Dhim.. Che Ine I ... II

Anupallavi

DDP, PPMG R,R, RRSS | MGR, DDP, | MP D, S, S, II
 Bo din.. china san | maa rgava | cha na mula II

D.SDP, P.DP MG R, R, S. RSS, | -DO- -DO-
 Bo... din... .. China San... | maarga va | chana mulu

-Do- -Do- -Do- S, R, II
 Bo Dhinchina Sanmaarga Vachana mulu II

R, MGR, S.RS S, S, DD P, | PP MGR, R, | MPD, MPDR II
 Bon ..ku che si | Pa . . tti na | Pa ... ttu II

S., SDDP PMG RRSN D , I DO

Sa. dhin che | ne O Manasa II.

Charanamams

1. P, M, P,,, P, P, M, P,DP | M, P,,, P, | PPMG RSRM ||
Sa ma ya ni ki tha gu.. | .. maa ta | laa . . de ne ||
- P, DŚ PD, P P, P, MP DŚISŚDD P, | MPDP MG RS RM ||
Sa ma yaa ..ni ki ta gu l.. maa ta | laa ... de ne ||
2. P, ” ” P, MGRR MGRR | SS, S D D P, l, , DŚ, S R M ||
De va kee... va. su. | de ... vu la ne. l. . gin.. chinafu || IISAI||
3. P, P, MG R, R, MG RR SS | D, D, , S S, l, R R, , SRM ||
Ran ge sudu sa! gan gaa. ja na kudu | san gee ta saam l. pra daa yakudu. IISAI||
4. D, D, PDP P, DPM M, P M | G RR, R, RM | P, P, S, RM ||
Go pi jana ma no radhamo sanga le l. . kane Ge li yu | je se. vaa.--du || IISAI||
5. DP MP DŚ, DDP P, MGR R l, SS, S, DD | P, M GRRS, ||
Va ni ta la sa daa so. kka jee yu chunu Mro l. kka je separa | maa tmu dadyuga ||

- S, ŚD,P MPD Ś, Ś D Ā, Ā iŚŚ D,Ś P, D I M, P MGR RM II
ka ya so da Thanayu danchu Mu dam bu INanu Muddu Betta I Navvu Chundu Hari IISAII
6. R M P D, P M P DD P M P D P, IP, MG R, D, I D, P M G R R, II
Pa ra ma Bha kta va tsalu du su gu na pa Ira va run da I ja nma ma na ghu dee II
- D D P, ŚN D, Ā Ś, Ś MGR, iŚ Ś, Ś D D P P I, P M G R S R M II
Ka li ba dha la dee rchu va da nuchune IHridambu Ja mu na joo I. chu chu . ndaga II IISAII
7. S P, M, P M G R, M G R R, R I SR S S. S P, I P MGR DDP, II
Hare Ra ma Chandra Raghukulesa I Mridu Su bha sha Se I sha Sayana Paranaa II
- DDP, DS,S DR, R SRM GI , R P, MGR D I P, ŚD, Ā Ā Ś II
Ri -So da raaja viraaja turaga raa.I. ja raa januta ni I ra mayaa paghana II

᳚MGR, ᳚SR᳚᳚, ᳚᳚DDP P, P I MGR R, S S, I , , P, , DPM II

Sarasee ruhada laaksh yanuchu vedu I ko. nna nannu taa I .. bro .. vakanu II IISAI

P, DDP P, P MGRR, R PM I P, RSR, S D I S, , SS D R, II
Sri venka tesa su prakaasa sa. I tvo nnatasa jjana I maa nasa ni ke.

R R SR M, GR MPD P, P᳚᳚ I D, R᳚᳚ D, M I ᳚᳚R᳚,᳚᳚R ᳚᳚᳚ II
ta na kana kam bara dharala sa nmakuta I kun dala viraa ji I ta Hare yanuchu ne II

, DDPP, MGRR, S S,S D I S, D R, S MG I R P, P M G R M II
Pogada gaa tyagara ja ge yudu I maa na vendru dai I na Ra ma chandrudu. II IISAI

DDP, PPMG R, R, SRSN I D, S, R, S, I RP MG R , , II
Sa. dhba ... kthu la. Na.da I ta. I tla ne. nee.... II

; RM, PD, D.᳚SD P, MP MPD I , P P.DP MGR, I S, RM RSS, II
Aa ma ni ka ga. . naa. . I poo ... ja . I ko . ne. nee.. II

; SRSN D, S,RSR, RP MG I R, " " I RSS, " " II
 A lu ga. va. dda . ne .I neI II

DDPP MGR, PPMGR, MGI R, SRS S,S, I D, RS R, ,,II
 vi mu khu la to... che.I ra bo.. . ku I ma ne .. ne.. II

SND, SR, S R, R, MGRR I S, MGRSRM I P, M, P, ,, II
 Ve. ta. ka. lgi te ta.. I lu. ko. m I ma ne.. ne II

DD PP MG RM P, P, RMP, I MPD, MPD, I ŠND, ŠŠ.Š, II
 da ma sa maa. di su. kha I daa. . ya ku Idagu .. Sri...

Ř, MGR, Š.ŘŠ S,S, ŠDŠD I P, PPMGR, I MPD, MPDŘ II

Thya .. ga . raa. ja nu . tu I du cheri... tha I raa. ka ne.II

(4th Sangathi)

II SADHINCHENE II

KANAKARA RUCHIRA

VARALI RAGAM - ADI THALAM (Vilamba Kalam) Slow Tempo.

Pallavi : Kana Gana Ruchira Kanakavasana Ninnu

Anupallavi : Dina Dinamunu Manasuna Chanuvuna Ninnu

First Charanam : Paalu Gaaru Momuna Sri Apaara Mahima Tanaru Ninnu

Second Charanam : Kalakalamanu Mukha Kala Kaligina Seetha Kulukuchu Norakannulanu Jooche Ninnu

Third Charanam : Baalaarkaabha Suchela Manimaya Maalaalankrutha Kandhara Sarasijaaksha Vara Kapola Suruchira Kireetadhara Santhatambu Manasaaraga

Fourth Charanam : Saapatni Maathayow Suruchiche Karna Shoolamaina Maata Veenula Churukkana Taalaka Sri Harini Dhyaaninchi Sukhiyimpaga Leda Yatu

Fifth Charanam : Mriga Mada Lalaama Subhanitala Vara Jataayu Moksha Phalada Pavamaana Suthudu Needu Mahima Delpa Seetha Telisi Valachi Sokkaleda Aa Reethi Ninnu.

Sixth Charanam : Sukhaaspada Vimukhaambudhara Pavana Vidhehamaanasa Vihaaraaptha Surabhooja Maanithagunanga Chidaananda Khaga Turanga Dhrutarathaanga, Paramadayaakara Karunaarasa Varunaalaya Bhayaapahaaraa Sri Raghupathe.

Seventh Charanam : Kaminchi Premameera Karamula Needupaada Kamalamula Battukonu Vaadu Saakshi, Raama Naama Rasikudu Kailasa Sadanudu Saakshi. Mariyu Naarada Paraasara Shuka Shounaka Purandara Nagajaa Dharaja Mukhyulu Saakshigaada Sundaresa Sukha Kalasa Ambudhi Vaasa Aashrithulaake.

Eighth Charanam : Satatamu Prema Poorithudagu Tyagaraja Nutha Mukha Jita Kumudahita Varada Ninnu

Pallavi :

;P M, P DN D PM P MR, G, G RR, S, I; S RG R SN S N G, I GMP, P, MP DP II
 Ka na ka.. na. . Ru . chi . . ra I; Ka .. na.. ka. va I sa. na ni nnu... II

D, DN, R SN DN, D PM - G MP D N SR SN D PM G, I RS -do- -do-
 .. Ka na. ka. na... Ru.... chi.... Ra I . . Kanaka Vasana Ninnu II

Anupallavi :

, S, S N D SN D PM PM G, G, G MP, MP DP I D, N, S S RG R SN I
 Di na Di ..na.. mu nu Ma.. na.. I .. su.. na.. cha. nu. I

S NP, D, P, D NS R II G R SN
 vu... na nin nu ... II Kanakana Ruchira.

1. P, "" P, " P, P, MP I DP MP DP MM I G, " R,, R II
Paa . . . lu ga.. ru. . I .. mo. . . mu . na .. Sñiya II
- S, " " GR, S N, S, N, I S, R, G, RR I P,P,, MDD II PM +
Paa . . . ra . . . ma hi ma I da na ru ... I . . . ni.. II nnu.. I IKanall
2. GG PM DP ND SNRRŠN Š, I Ğ N Š D N P D N ! Š, NDP DPM II GM x
Kala Kala manu mukha kalakali gina see I tha kulu kuchuno. ra I kan nulanu joo.che II Ninux
II Kanall
3. P, M, PDMP G, G, RGMP I D MG, G, RR I SRG R R, SR II
Baa la rka bhasu che. laa manimaya lmaa. laaa lan. krita I kan. dha ra. sara II
- G R, S MPDP, M PMPDN Š I, Ğ N D P D N D I, P MP M P D N II DM
Si jaaksha varakapo la suruchira ki ree I. tadhara san.tatam I. bu mana . sa.. ra lga. II Kanall
4. S,, P,M P D P M, P M G G, I RGM P, D SR I G R, SM, G R II
Saa pathni maa ta yow suruchi chee I ka ma shoola mai. I na maata vee nu la II

7. S, , P, M M, P D, P DD P M I G, R G, R SR I GR, GR S RN II

Kaa mim chi prema meera karamula I nee du paa da kama I lamul battu ko nu II

D, N D, N S, RG, R GMPD I M,G, , R GM I PD MDP,, II

Vaadu saakshi Ramanama rasikudu I kai la sa sadal nudu saakshi... II

SRG R,, PMGR,, DPMG I R, ND PM, Š I ND GR, RGR II

mañiyu naa .. rada paraa.. sara sukha I sow naka puran da Irana gajaa dharaja II

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RGRR Š, R Š, R ŠRG, Š I N Š R R Š, PD I NDP, MPDP II DM +

mukhyu lu saa . kshi gaada sun. da. re. sa I su kha ka la saam budhi I vaasa sritula. II ke. I IKanakanII

8. ; PP, PPM DPMG G, GMP, MPDP D, GPM PDN DPM I PMG, G, GR, S, II

Sa tha tha mu. Pre.. Ma Poo Ri thu da gu.I Tya .. ga ra ja. II

: SSN GG, GMPD MPDN I Š, ŠŠN ŠRŠ ŠŠN ŠNP, P, DNSŠ II GRŠN II

Nuṭa mukha jita ku. mu I da. Hita. va. ra dha .. ninn .. II Nu II

IIKanakana RuchiraII

ENDARO MAHAANUBHAAVULU

SRI RAGAM - ADI TALAM

Pallavi : Endaro Mahaanubhaavulu Andariki Vandanamulu

Anupallavi : Chanduru Vamuni Anda Chandamunu Hridayaaravindamuna Joochi Brahmaanandanamanubhavinchu vaaru
First Charanam : Saamagaana Lola Manasija .Laavanya Dhanya Moordhanyulu

Second Charanam : Maanasa Vanacharavara Sanchaaramu Nilipi Moorthi Baaguga Podaganevaru
Third Charanam : Saraguna Paadamulaku Svaanthamanu Sarojamunu Samarpanamu Seyuvaaru

Fourth Charanam : Pathithapaavanudane Paraathparuni Guinchi Paramaarthamagu Nija Maargamuthonu Paduchunu
Sallaapamutho Swaralayaadi Raagamulu Deliyuvaru

Fifth Charanam : Hariguna Manimaya Saramulu Galamuna Sobhillu Bhaktha Kotu Lilalo Thelivitho Chelimithe Karunagalgi
Jagamellanu Sudhaa Dhrishtiche Brochuvaaru

Sixth Charanam : Hoyalu Meera Nadalu Kaigu Sarasuni Sadaa Kanula Joochuchunu Pulaka Sareerulai Ananda Payodhi
Nimagnulai Mudambunanu Yashamu Galavaru

Seventh Charanam : Parama Bhaagavatha Mounivara Sasi Vibhaakara Sanaka Sanandana Digeesa Sura Kimpurusha
Kanakakasipu Sutha Naarada Tumburul Pavanasoonu Baalachandra Dhara Shuka Sarojabhava Bhoosuravarulu
Paramapaavanulu Ghanulu Shaashvathulu Kamalabhavasukamu Sadaanubhavulu Gaaka

Eighth Charanam : Nee Menu Naama Vaibhavambulanu Nee Paraakarama Dhairyamula Saantha Maanasamu Eevulanu
Vachana Satyamunu Raghuvara Neeyeda Sadbhaktiyyu Janinchakanu Durmathamulanu Kalla ChesinattiNeemadi Neringi
Santhatambunanu Guna Bhajanaa Ananda Keerthanamu Seyuvaru

Ninth Charanam : Bhaagavatha Raamayana Geethaadi Sriuthi Saasthra Puraanapu Mamamulan Shivadi Shanmathamula Goodhamulan Muppadi Mukkoti Suraantharangamula Bhaavamubulanerigi Bhaava Raaga Layaadi Sowkhyamuche Chiraayuvul Galigi Niravadhi Sukaathmulai Thyaagarajaapthulaina Vaarendaro

Tenth Charanam : Premamuppirigonnaavela Naamamunu Dalache Vaaru Raama Bhakthudaina Thyaaga Raajanuthuni Nijadaasulaina Vaarendaro Mahaanubhavulu

Pallavi

1. " S, R, R, GR, S, , , I ; S N SN P, I P, SN S,,, II
..... Enda Ro Ma... I haa... nu... I bha... vu... II
2. NS, N + S, R, R, GR S, NS R, GR I S, SN RS NP I P, SN SGRS II
lu ... +En da ro . ma . I . haa.... nu I bha . vu... II
3. NS, N + S,R, PMN PMR R, GR I S, SN R S N P I P, SN SGRS II
lu . + Enda ro . ma l . haa. . . nu. I bha . . vu. . . II
1. NS, N + S,S, RM,R RMP, l,, PMPMR, R,G, GRRS II N S, N
lu . + Andari . . . ki .. l.. van da na. mu. . . II lu . . .

2. NS, N, S, S, R, MR RMP, I MPN, PNS, I ŠNPM RGRS II
 lu... + anda ree ki. I van... da... I na... mu... II
3. NS, N, S, S, R, MR RMP M I PN PNŠ NSR I Š, RŠ N, ŠN PNP M, PM II RGR SN
 lu... Anda re... ki... I... van... da... I... na... mu... II lu... II

II Endaroli

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1. , , , + P, M, P, R, M,, R I RMP, M, , I P, , , , II
 ... chandu ru... va I mu... ni... I... II

2. NNPM + P,M, P, R, M,,R I RMP, M, , , I P,N, P, Š,
 ... Chandu ru va I mu ni

3. ŠN PM + -do- I -do I R, G, GRRS II
 ... chanduruva I nuni I An . da... II

NSRM + PM PM RGRS SNS , I R, MR R, PM I P, , M P, , , II
 Chan da mu . . nu I Hri da. I yaa II

P , P , + R, R, R, GR S, NSR, GR I S, SN SN P, I, PSN S, II
 A . Ra . Vinda mu . . na I Ju . . chi I . brah maa. II

! , , N + R, S, S, RS N, N, SN P, I P, NP M, M, PM R, NNPM RGRS II NS,N
 nanda ma nu . . I. bha. . . Vin . . chu. va . . II IIRendaroII

Charanams :

1. S, " " " S, S, SNNS I NNSN P, " I P, , , MPNS II
 Saa ma Gaa I na lo I la manasija II
 R, " " " " GRRG I RR GR RGRR I S, " " GR II , RSN +
 laa va I nya dha nya . I moo . rdha II . nyu. + Lendaro II*
2. R, G R R R G R R S N S, S, R S I SR S S N P, G, I, GR SRGR II, RSN +
 Maa na sa Vana chara vara sancha ra mu I nili pi moorthi baa I, guga podagane II . vaa +Rendaro

3. P P M R R, PPMR P, , PMR I NP, NP M MP I, P M R R G, G II R SSN +
Sa raguna Pa damulaku swaan tamanu I sa ro jamu nu sama I. rpanamu se .. yu II . va .

II Rendaroli

4. SSNP, RSNP, GR, SNP I MP, P N S R I, G R S RMP, II
Patita pa vanudane parat paruni I Gu rinchi parama I. rdhamagu nijamaa II

PNS , PP, M R M PNP, ŠN I P, Š Š N P, G I R, Š N P MRG II RS, N+
rgamuto nupaadu chunu sa. Ila pamu I to swaralaya di I raa gamulu teliyu II vaa . +

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II Rendaroli

5. PMMP RRGR NSRG RRSN I PNS R, R R, I RGRS RMP, II
Hāriguna manimaya saramulu galamuna I sho.. bñi Ilu bha I kta ko.tu Iila lo. II

PNS R, RMPN, MPN Š, R I GRR, GŘ RS I, ŠNP PM RG II R S, N+
teli vi to chelimito karuna galgi I jagame Ilanu sudha I. dri.sfi che. bro. II chu varendaroli

6. PŃS P, N MPN R, M PNPM I RR, GRSN ,I, G R S N P N S II
Hoyalu meera nadalu ga Igu sarasuni I sadaa kanula ju.I. chuchunu pu la ka sall

ru, , mi ru mi r, , nmi r, , ns, h i gh, s n p s n i, pmr pmpr || grsn +
ree... ru lai. Aa nanda payodhi i nima. ghu lai . mudam i, bunanu yashamuga || la va.. +

Rendaro

7. R M P N, MPN R, M PNPM i RR , GR S N P i MP NN S, , , ||
Paramabha gavata mou ni varasasi i vibhaa kara sana ka i sa nan.da na. . . ||

P P, N S R R , GRS RMPN i PNMP RGRS i RM PM P , , ||
di gee shasura kim .. purusha kanakaka i shipusuta naarada i tum. . bu rul.. .. ||

N P N M,P R, M P, N MPNS i RR, G R S NP i MP NN S, , , ||
Pa vana soonu Baalachandra `dharasuka i Saro ja bhava bhoo i sura varu .lu. . . ||

R G R R, GR S NSR S, SNP i M P R M R P M N i PS, N P M R G || RS, N+
Paramapa vanulu ghanulu sa swatulu i kamalabha vasu khamu i sada nu bhavu luga || ak aa.

||Endarol||

8. P, , , R MP R, M RMP, i MP, RGRR, i, GRSNPNS ||
Nee Me.nu Naama Vai.. i Bhavam bulanunee i. para.kramadhai ||

P₁ N S P₁ P₁ R, G R S P, PMR I MPN R, MPN I S R M P N, PN II
 nyamula sanīta maana samu Eevuanu I vachana satyamunu I raghuvara ni.yeda II

Ś N Ś, NSRR, RGR RGR I RGR R, R SR I Ś ŚN P N Ś R II
 Sadbha ktiyujanin chakanu durmata I mulanu kalla je. I si na tti ni madi II

GR, RS, SN, NPM RMPN I Ś, N P, , M I R, GRS NS II RS, N +
 nerin . . . gisan tatam bunanu gunabhaja I na nan da I keertnamu se. . II yu va. Irendaroli

9. R, , , PNS R, NSR GR I R,, S, S NP I P, , RS R, PN II
 Bhaa gavata Raa. ma. yana I Gee... ta di srufi I sa. strapu ra napu II

P, RSR, GR, S N S R M P N I P, P M R, P I PMR R, NPP, II
 Mar mamulan Shiva di Shan matamu la I gudhamulan mu I ppadimu. kko.... II

Ś N P, RR, SNP P, P, GR I RGR R, R R, I GRRGR R, R II
 tisaaran tarangamula bhavam bula I nerigi bhavaraa I galayadi soukhyā II

[illegible]

10. " , , P, M, P, " RMP, | MPNP PMR, | R, G, GRRS II

... Prema mu ppi ri l go .. nna . l . ve... la . . . ll

NSRM PN PM RGRS SNS, | R_i MR R_i PM | P_i " P_i " II

... naa. ma . mu . . nu . . | ta . la che . . . | vaa . . . ru. . .

$$\begin{array}{ccccccc} \dot{\bar{R}}_t & \dot{\bar{R}}_r & \dot{\bar{R}}_{\text{GR}} & S_t & NS & \underline{\dot{\bar{R}}_{\text{GR}}} & | \\ " & " & " & " & SN & RS & | \\ " & " & " & " & NP & P_t & SN \\ " & " & " & " & S_t & \dots & || \end{array}$$

... Raa. ma . bha .. ktu. | . . . dai . . . na | Tya ga . . . ||

[illegible]

... Raa. ja. nu. . . tu.... ni | .. ni.. . . ja. | daa su. lai. na. | vaa. ||Rendaroll



About the Author

'Mahamahopadhyaya'

Dr. Nookala Chinna Satyanarayana

Principal S.V. Music College, Tirupathi

Gurus: Mother, Mangalampalli Pattabhiramayya garu, Dwaram Venkataswamy Naidu Garu, Dr. Pinakapani garu

Posts Held

Professor, Vijayanagaram Maharaja's Govt. Music College, Principal, Govt. Music

Colleges : Secunderabad, Hyderabad, Vijayawada.

Professor & Head of the Dept. of Music, Telugu University, Hyd.

Honours, Titles etc.

Asthana Vidwan, T.T.D. Tirupati, S.V.Devasthanam Pittsburgh, USA.

Kanchi Kamakoti Asthanam, Sangeetha Nataka Academy Award,

Senior fellow of cultural Dept. Govt. of India.

Member

S.V. University Academic Senate, S.V. Mahila University Board of Studies. Madras Music Academy, Chairman Board of Studies in Music, S.V. University. Top Class Artist of AIR & T.V.

Titles

1. Maha Mahopadhyaya, 2. Sangeetha Sudhamava
2. Telugu Velugu, 4. Sangeetha Vidya Sagara, 5. Sangeetha Sudhakara
6. Gandharva Vidya Visaradha, 7. Lakshya Lakshana Marthanda

Books

Raga Lakshana Sangraham, Monograph on Tyagaraja's Pancha Ratnas, An Introduction to the Science of Art of Music

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